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RUG MAKING  
AND DESIGNING  
IN CROSS-STITCH

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*Frontispiece*



# RUG MAKING AND DESIGNING IN CROSS-STITCH

*By*

MABEL HODKIN



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## PREFACE

ALL the rugs photographed have been made entirely by girls between the ages of 10 and 11½ in a Junior School. This branch of rug making would be quite as useful and interesting an occupation for pupils of Senior Schools and for such organizations as Girls' Clubs and Women's Institutes—in fact there is no limit to its scope.

The illustrations reproduced in black and white line are from water-colour designs made by the children on squared paper with ordinary school colour boxes and camel hair brushes. Some preliminary exercises were carried out in black ink, combining the use of pen and brush.

The children's designs are mounted on black paper to form a class collection and "reference library" for patterns to be applied to the actual rug making. They can be added to, and repeated in many different ways.

No design is marked on the canvas. All that is required is a thick pencil line through the centre of the canvas in each direction, and perhaps a line round to mark the width of the border.

I hope that this book, through its simple directions and worked out examples, will bring help and inspiration to all teachers who feel that handwork can be the gateway to development by the awakening of creative impulse in children who may perhaps find it in no other subject.

I found Messrs. Patons & Baldwins' "Gnome" Book of Rugmaking most useful for details of stitch construction, and acknowledge with gratitude their courtesy in allowing me to make use of some of the material from that book.

MABEL HODKIN



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# RUG MAKING AND DESIGNING IN CROSS-STITCH

## CHAPTER I INTRODUCTORY

RUG making is an increasingly popular and profitable form of handicraft. There are many different methods in use at the present time, but this little book will be devoted to the cross-stitch method, with a few simple needle stitches allied to it, as I have found it eminently suitable for children's use. The making of cushion squares, stool covers, mats and rugs is not only an interesting form of training in manipulative skill, but also in colour sense and design. There is no doubt whatever about the interest and enjoyment of the pupils as the work progresses and they are able to feel that they have created an article of beauty and utility. There is never any difficulty in disposing of the finished articles, as the orders pour in more quickly than they can be executed.

The experiment was started on quite a small scale about three years ago and has succeeded beyond all expectation or hope. It is in response to many interested inquiries as to method and materials that this short description and practical guide has been written.

The age of the pupils whose work is illustrated in this book is 10-11 years. They are in a re-organized Junior School. In most cases they are in the class which does the rug making for six months or a year. The time given is three hours a week. The number of workers varies from thirty-five to forty.

With the exception of a very little of the work at the beginning of the first term, all the designs are original. Specimens of the patterns made are given, and the photographs show some of the work done during the second and third years.

Since November, 1932, the following articles have been made.

### First Term

- 12 stool or cushion squares.
- 26 slip mats, about 14 in.  $\times$  30 in.
- 8 mats, 18 in.  $\times$  36 in.

### Second Term

- 18 slip mats.
- 5 mats, 18 in.  $\times$  36 in.
- 4 rugs, 27 in.  $\times$  54 in.
- 2 rugs 36 in.  $\times$  54 in.

**Third Term**

7 slip mats, 12 in.  $\times$  30 in.  
 1 mat, 14 in.  $\times$  30 in.  
 3 mats, 36 in.  $\times$  15 in.  
 2 mats, 36 in.  $\times$  18 in.  
 6 small rugs, 54 in.  $\times$  27 in.  
 8 large rugs, 54 in.  $\times$  36 in.

**Fourth Term**

1 mat, 30 in.  $\times$  12 in.  
 1 mat, 36 in.  $\times$  16 in.  
 5 mats, 36 in.  $\times$  18 in.  
 15 rugs, 54 in.  $\times$  36 in.

**Fifth Term**

2 stool tops.  
 3 slip mats.  
 9 mats, 36 in.  $\times$  18 in.  
 1 set; a rug, 36 in.  $\times$  54 in. and  
 2 mats, 36 in.  $\times$  18 in.  
 1 runner, 60 in.  $\times$  22 in.  
 2 rugs, 54 in.  $\times$  27 in.  
 6 rugs, 54 in.  $\times$  36 in.

3 corridor rugs, 72 in.  $\times$  36 in. with  
 4 slip mats to match.  
 Since then, further orders are in  
 hand for—  
 34 slip mats.  
 5 mats, 36 in.  $\times$  18 in.  
 4 rugs, 54 in.  $\times$  27 in.  
 10 rugs, 54 in.  $\times$  36 in.  
 1 runner, 3 yd.  $\times$  1 yd.

**Dimensions of Mats and Rugs Photographed**

*(The dimensions are those of the canvas before making up. The finished articles are slightly smaller.)*

PLATE		PLATE	
I.	36 in. $\times$ 54 in.	IX-XII.	18 in. $\times$ 36 in.
II.	36 in. $\times$ 54 in.	XIII.	22 in. $\times$ 60 in.
III-VI.	Slip mats, about 14 in. $\times$ 30 in.	XIV.	27 in. $\times$ 54 in.
VII.	18 in. $\times$ 36 in.	XV-XX.	36 in. $\times$ 54 in.
VIII.	27 in. $\times$ 54 in.	XXI-XXIII.	36 in. $\times$ 72 in.

This record shows the progressive size of work undertaken. It is priced according to the cost of the material used, and works out very cheaply compared with the cost of tufted rugs.

**THE MATERIALS****Canvas**

String rug canvas, plain or checked. Canvas remnants are more economical than canvas by the yard.

**Prices of Remnants**

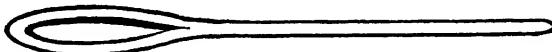
12 in.  $\times$  36 in., 4d. each.  
 27 in.  $\times$  54 in., 1s. 2d. each.  
 36 in.  $\times$  72 in., 1s. 11½d. each.

From the 36 in.  $\times$  72 in. size a large rug 36 in.  $\times$  54 in. and a mat 36 in.  $\times$  18 in. can be made, but of course turnings will have to be taken.

For small cushion squares and stool tops the 36 in.  $\times$  72 in. canvas will make 8 small squares 18 in.  $\times$  18 in., or oblong shapes are conveniently cut from the 27 in.  $\times$  54 in.

## Needles

Turkey rug wool short pile needles, or any crewel needle with eye large enough to take two strands of wool will do.



## Wool. Long Two-fold Turkey Thrums

Short thrums are less expensive to buy but are not so economical in use, as the short lengths mean more joins, and so more waste.

About 30 lb. of wool is a useful amount to order for a start. It is sold in bales of mixed colours. No colour can be obtained separately or in any given quantity, but it is a good plan to specify any colours particularly required, to be included in the mixture.

For example, one might ask for orange, brown and fawn mixture. Other shades would probably be found in addition, but as these thrums are the ends of wool left over from carpet making, the blend of colours in any one bale is always a good one.

Thirty pounds of wool would most probably be made up of three or four bales of different blends, so a good variety of colours is available for choice of colour schemes.

## How to Sort the Wool

Carefully untie the strands of wool surrounding each bale, taking care to keep the lengths of wool as straight as possible to avoid tangle. Distribute the wool among the girls who will be working three or four to each pile. As the shades are sorted they must be arranged on the desk or table with all the ends of wool level at the top. The lengths may vary but that will not matter so long as the tops are even. Much care is required where there are several very closely related shades. Incidentally, this sorting provides splendid training of colour sense, and the girls soon learn to appreciate very slight variations. When the sorting is finished, the shades must be collected separately and tied round tightly with wool, about 3 in. from the top, or if the bundle is rather a thin one it can be knotted instead. Each shade should then have a label attached. It may bear an identification number, or the names of the girls using it. The second arrangement is really the more useful one, as it is a guide to the numbers of users and a check upon the possible mistake of starting too many girls with the same colour. It is rarely possible to obtain a similar shade in later consignments of wool.

If cupboard space is limited for storing the bundles of wool, large wooden packing boxes, lined with paper to exclude dust, are quite satisfactory.

Before each lesson the bundles of wool should be arranged on a long table

in colour sequence. The range might be: black, browns, greys, fawns, cream or very light shades, greens, blues, reds, orange, and yellow, etc. If the same arrangement is adhered to at each lesson it is quite an easy matter to find the colour required.

Each girl, or pair of girls, will require a bag in which to keep small quantities

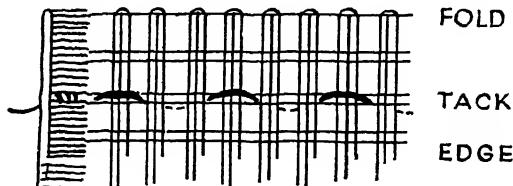


FIG. 1

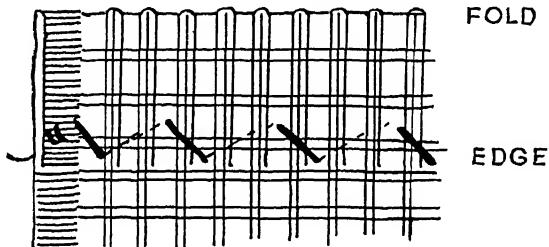


FIG. 2

of wool, and also a pair of scissors. It is not wise to give out too much wool at a time, and it should be kept in tied bundles in the children's bags.

### Preparation of the Canvas Edges

#### 1. For Mats and Rugs

Having cut the canvas to the size required, all raw edges must be turned in and fastened down securely. It is not really necessary to turn down the selvedge.

The turning should be at least two, but preferably three squares deep, or it will be likely to fray out.

With thread, or very strong cotton, tack along the second double row of threads below the fold, pulling the thread tightly and beginning and fastening off very securely (Fig. 1). If preferred, a slanting stitch, like large hemming, can be used (Fig. 2).

#### 2. For Cushion Squares and Stool Tops

These can be treated in the same way, or left flat and the edges strongly overcast.

## CHAPTER II

### THE MAKING OF SMALL ARTICLES AS A PRELIMINARY STEP TO RUG MAKING

BEFORE starting work on a large rug it is well for the girls to have some experience in handling the canvas and wool, so directions are first given for small pieces of work, such as cushion squares and stool tops, followed by mats and rugs. The stitches suitable for these are described in detail. Cross-stitch could of course be used for any of the articles if desired.

#### The Stitches in the Order in which They are Described

- (1) Diagonal satin stitch (six variations).
- (2) Long and short satin stitch.
- (3) Herring-bone stitch.
- (4) Cross-stitch.

For each type of stitch, the 2-fold wool is used double, that is, in two equal-length strands.

#### I. Directions for Working Cushion Squares and Stool Tops in Diagonal Satin Stitch

The single diagonal satin stitch is like a half cross-stitch when it crosses one intersection of the double threads of the canvas. But, unlike ordinary half cross-stitch, it may vary in length from one to four double threads and is worked diagonally across the canvas. For this reason it is very important that the wool should not be drawn tightly across the canvas or it would soon be pulled out of shape. The stitches should lie easily and evenly side by side.

##### Pattern 1

Thread the needle with *two equal lengths* of wool, and bring it through from the back of the canvas about four squares from the left and between the double threads just below where the top line of stitches is to be made.

Darn in and out of the close threads, pointing the needle to the left and bringing it out in the large hole on the left from which the first stitch will slant upwards to the right (Fig. 3, *A* on diagram). Put the needle in again at *B* and bring it out at *C*. The stitch on the back of the canvas will be a slanting one. After working three stitches, one below the other, work two more beside the last one, making three stitches side by side. Continue these steps of three right across the canvas, taking care to leave the wool quite flat, without any tightening of the stitches.

With wool of a harmonizing or contrasting shade begin again at the top, making the stitches fit in just one thread to the right of the previous colour. It is well to work the row on either side of the first row alternately, one side and

then the other, until the space is filled. To join, darn in the last few inches of wool under stitches worked and start again as at first.

### **Pattern 2**

Start at the top left-hand corner as for pattern 1.

The first stitch is just like the first stitch in pattern 1, crossing one double corner. Stitch 2 starts below stitch 1, but covers two threads diagonally, and finishes beside stitch 1. Stitch 3 lies beside stitch 2 and is the same length. Stitch 4 is under stitch 3, and stitch 5 beside stitch 4, and so on, each stitch, except the first and last of the row, crossing two double threads. Continue the pattern, using contrasting or harmonizing colours, and fitting in single or double

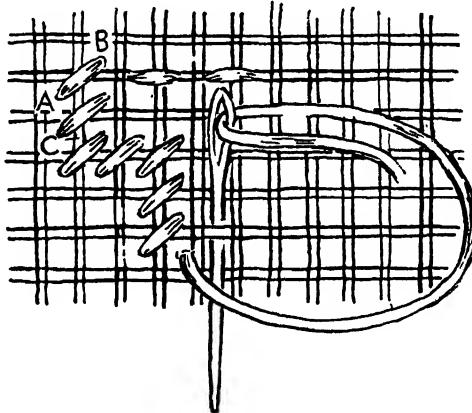


FIG. 3

stitches as the space requires. For instance, two single stitches one below the other, are required when starting at the left for lower rows.

### **Patterns 3-4-5-6**

These patterns will be quite simple to follow from the diagrams, and many other variations can be made, but it is wise to limit the stitches to not more than four threads, or they will be likely to get caught up.

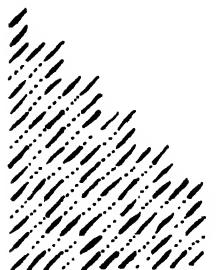
## **II. Long and Short Satin Stitch for Cushion Square and Stool Top**

Long and short stitch is one variety of vertical satin stitch and forms a nice close surface, but is not sufficiently hard-wearing for mats and rugs.

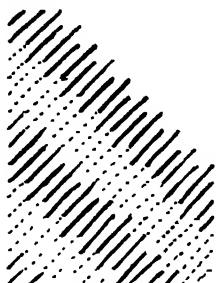
Stitches are worked in the narrow spaces of the canvas as well as the wide ones.

The first row of stitches is worked across the canvas from left to right, covering one bar in the narrow spaces and two bars in the wide spaces. The stitches are upright on the front of the canvas, and slant obliquely on the back (Fig. 5, A).

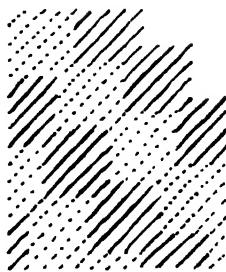
After the first row, two bars are covered by each stitch, which is dovetailed between two stitches of the preceding row.



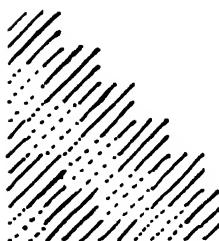
Pattern 1



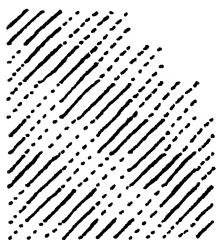
Pattern 2



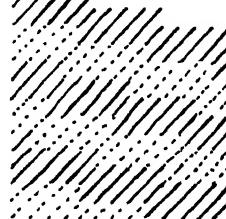
Pattern 3



Pattern 4

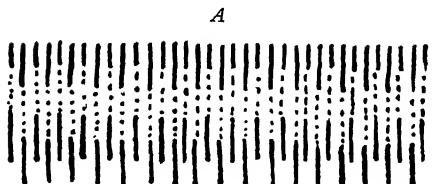


Pattern 5

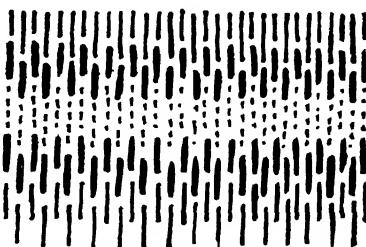


Pattern 6

FIG. 4. DIAGONAL SATIN STITCH



A



B

FIG. 5

The last row will be like the first one, a stitch crossing one bar alternating with one which crosses two bars to produce an even stitch.

The horizontal striped effect can be varied considerably according to the number of rows worked in each shade (Fig. 5, B).

A different effect is produced by working long and short stitch round the canvas, making a series of concentric squares or oblongs (Fig. 6).

The corners will require very careful management. Rule a pencil line through each corner of the canvas, crossing the squares at an angle of 45°.



FIG. 6

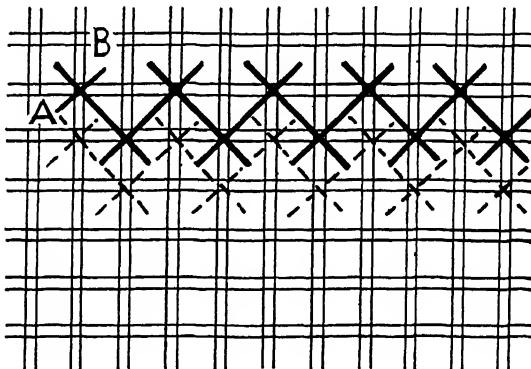


FIG. 7

Short stitches can then be fitted in at the end of each row to meet at right angles on the pencil line. If desired, a short oblique stitch can be fitted in, exactly on the line.

### III. Herring-bone Stitch for Cushion Square or Stool Top

Herring-bone stitch is worked in rows across the canvas from left to right. In this stitch, as in diagonal stitch, special warning should be given about leaving the wool slack, or the canvas will develop a smocked effect.

To begin the stitch, darn the needle between the close threads from the right to left as in previous stitches, and make a half cross-stitch at the top left-hand corner of the canvas. *A-B* in diagram (Fig. 7).

Bring the needle out in the space above *A*, and pass downwards to the right, crossing two lines of double threads and one whole square. Bring the needle out again one space to the left of the last stitch and cross the next square in an upward slant to the right.

Finish the row with a small stitch, and fasten off the wool by darning along the back of the stitches.

Start the next colour at the left under the first row with another small stitch, and the two small stitches, one belonging to the first row and one to the second row, occupy the same amount of space as one of the ordinary long stitches. Each row fits into the previous row by encroaching over one horizontal double row of the canvas.

Interesting colour schemes can be worked out by using graduated shades of one or more colours.

For example—

dark green  
middle green  
light green  
biscuit  
tan  
biscuit  
light green  
middle green  
dark green.

Repeat to the bottom of the canvas.

## CHAPTER III

### RUG AND MAT MAKING IN CROSS-STITCH

THE description of this stitch is left until the last, not because it is the most difficult, but because it has the widest range of application.

Unlike the stitches already described, it is quite suitable for mat and rug making as well as any other articles already mentioned. Cross-stitch mats and rugs are quite hard-wearing enough for use in bedrooms, on polished floors, over a carpet, or in fact anywhere where they would not be given very rough usage. The cross-strokes in double wool fill the canvas mesh well if care is taken not to draw the wool too tightly, and provided that the beginning and ending of each fresh needleful of wool are properly attended to. These mats and rugs give every satisfaction.

#### **Quartering the Canvas**

Before starting any piece of work which is to have a pattern or design, it is always advisable to quarter the canvas with a thick coloured pencil line drawn down the central line of squares in each direction. This will be found to be a great help in placing the design.

#### **Where to Begin**

Do not begin working the cross-strokes right on the turned-in edge of the canvas, but leave as much space as the width of the selvedge to be closely oversewn with wool when the rest of the work is finished. The edge will be kept firmly in place by the preliminary fixing as already explained, and the first row of the cross-strokes will go through the double thickness of canvas. The raw edge will of course be at the back of the work.

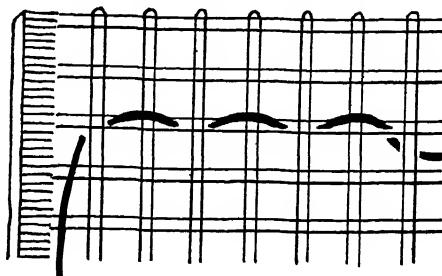
#### **Method of Working**

It is well to work one or two rows of cross-stitch right round the canvas before commencing any pattern. Choose a colour which will predominate in your colour scheme for the background of your design, or perhaps one a few shades darker. A rather good effect is produced by working the outer row in a dark tone, the next row in a shade lighter and perhaps a third row lighter still, but the tones must belong to the same colour range to be effective.

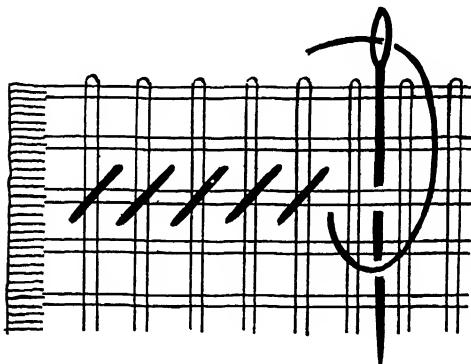
Cross-stitch is best begun by darning through a few bars between the narrow threads of the canvas, pointing the needle from right to left and bringing it out in the large space below the bar over which the first line of cross-strokes is to be worked (Fig. 8, A).

Work single cross-strokes along the row, always keeping the needle upright (Fig. 8, B). At the end of the row, when working all round the canvas, the work can be turned and the needle pointed to the top of the work instead of

downwards, to produce half stitches still slanting obliquely in the same direction (Fig. 9). This point should be specially stressed, as children are apt to change the slant when turning the corner, and the even effect is spoiled. Whenever



A



B

FIG. 8

possible it is best to work horizontal rows of cross-stitch in two journeys, re-crossing the first row with stitches slanting in the opposite direction, but for small units in the design it is sometimes more convenient to complete each stitch straight away.

When vertical lines of cross-strokes are worked in small sections of the design, each stitch should be completed, and the needle taken two spaces down at the back on the left of each completed stitch. Lines of stitches slanting obliquely are also best worked in complete crosses.

### How to Join in Cross-stitch

There are two methods—

(a) One method is to darn the last few inches of wool carefully through the

back of the stitches just made, and to start the fresh needleful by darning under the adjoining row of stitches or the narrow space in the canvas threads, in the opposite direction from that in which the stitches are next to be made. It is

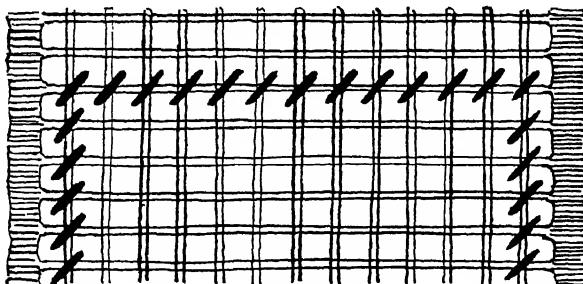


FIG. 9

not wise simply to darn the new wool in the same direction, as it may be pulled a little too far and so the join will be insecure.

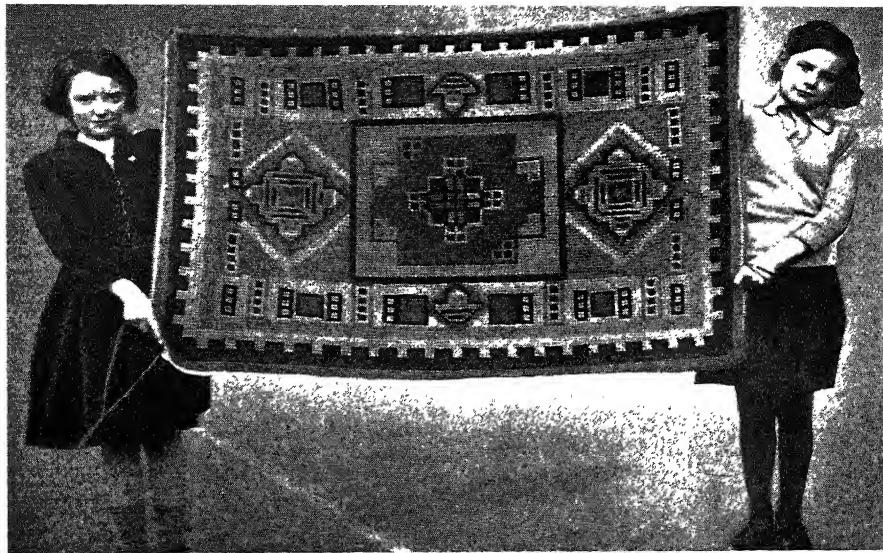
(b) The other method is to twist together the end of the old wool and that of the new and hold the twisted ends securely with the forefinger of the left hand while working the next few stitches over them for about two inches.

### How to Plan the Design

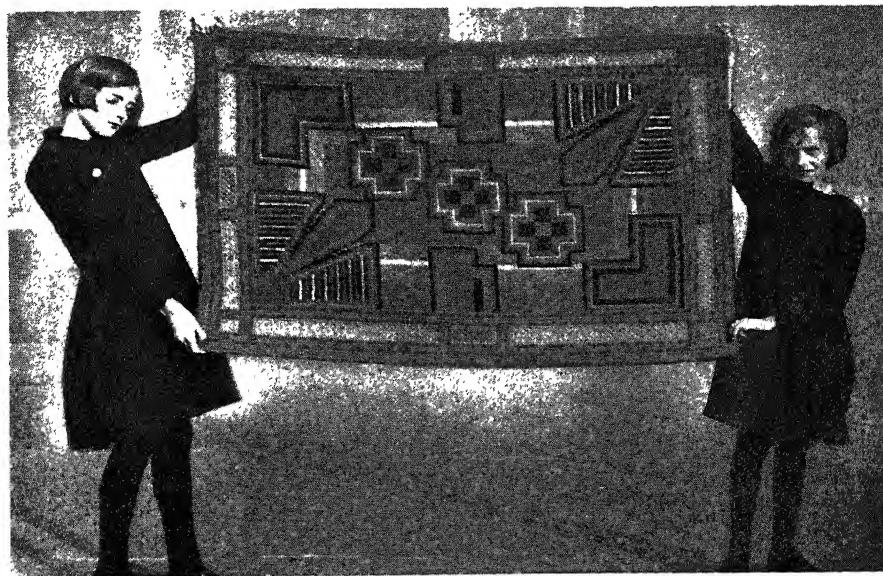
*The Border.* The width of the border should be in suitable proportion to the size of the mat. It need not be the same width all the way round. In a slip mat, which is long in proportion to its width, the border could be made wider at the ends of the mat than it is along the sides. The border need not be patterned, but as mixed thrums are being used it is often convenient to arrange for a fair proportion of pattern to be worked in order to make use of small quantities of different shades of wool. In fact the amount of wool available largely determines the make-up of the design. Necessity is often "the mother of invention" in the matter of details, although the broad lay-out of the design and also the colour scheme must be kept in mind from the first.

### What to do if the Quantity of Wool of a Particular Shade Looks Inadequate

"Safety first" is the rule to follow. Arrange to use the colours evenly balancing one side of the work with the other side, or perhaps working from each corner for the same distance on each side, so that if the supply fails before the border or background is completed it will be quite a simple matter to finish with a different shade without disturbing the symmetrical appearance of the whole. The whole effect would be spoiled if a patch of different wool had to be used without any relation to the rest of the work.



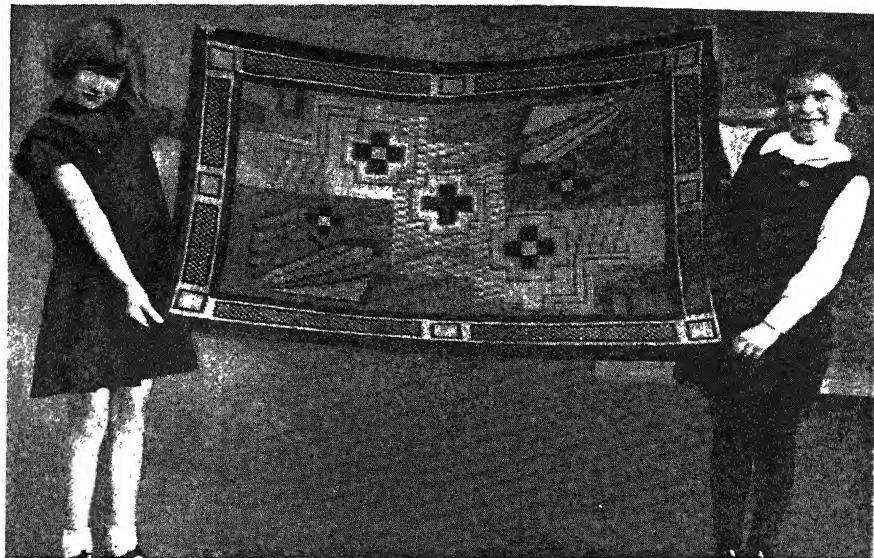
*A*



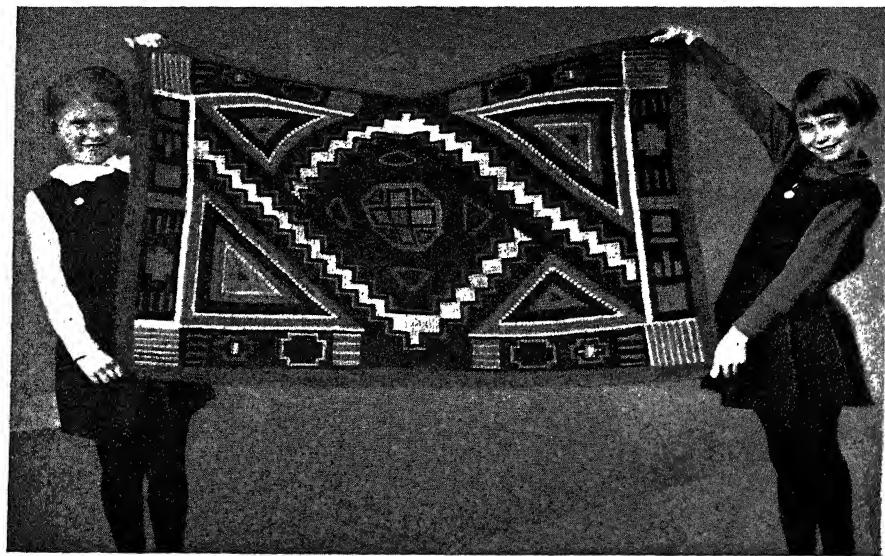
*B*

PLATE I. TWO RUGS. (36 in.  $\times$  54 in.)

*A.* Ground colour: fawn. Design: deep cream, tan, saxe blue, and dark brown  
*B.* Several shades of green, brown, biscuit, and cream on fawn background  
(See Fig. 10)



*A*

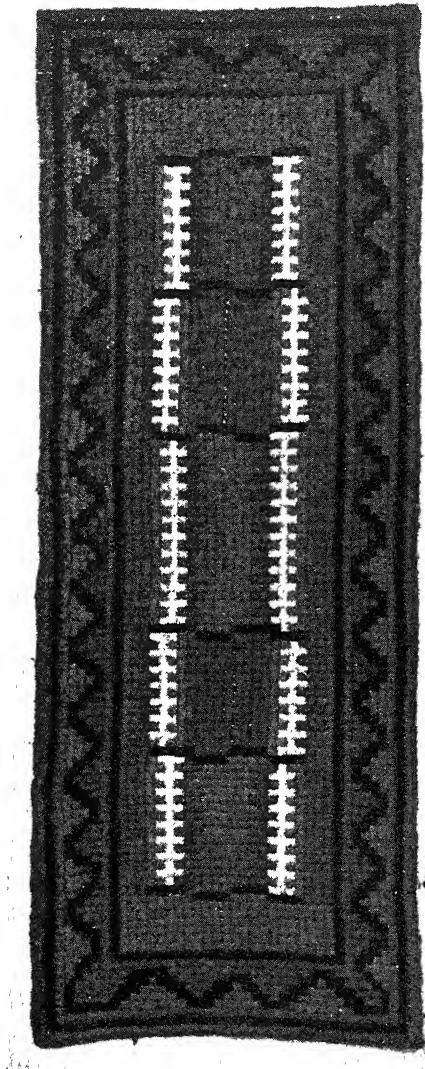


*B*

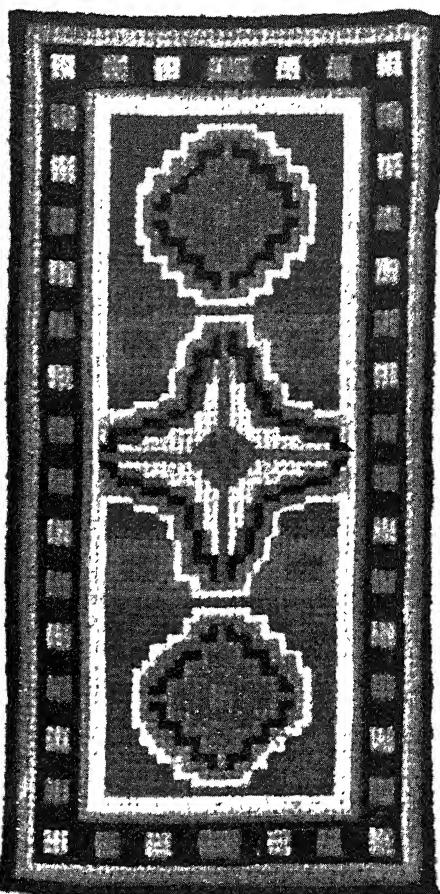
PLATE II. TWO RUGS. (36 in. x 54 in.)

*A.* Predominating colours: terra cotta, reddish brown, fawn, saxe blue, and a little orange and light emerald green

*B.* Background: Turkey red. Design: warm cream, navy blue, bright blue, tan, and touches of green



*A*



*B*

PLATE III. *A.* MAT. (12 in.  $\times$  36 in.)  
Background: light and dark orange. Design: cream and dark brown  
*B.* MAT. (14 in.  $\times$  30 in.)  
Dark brown—three shades of orange—fawn and cream

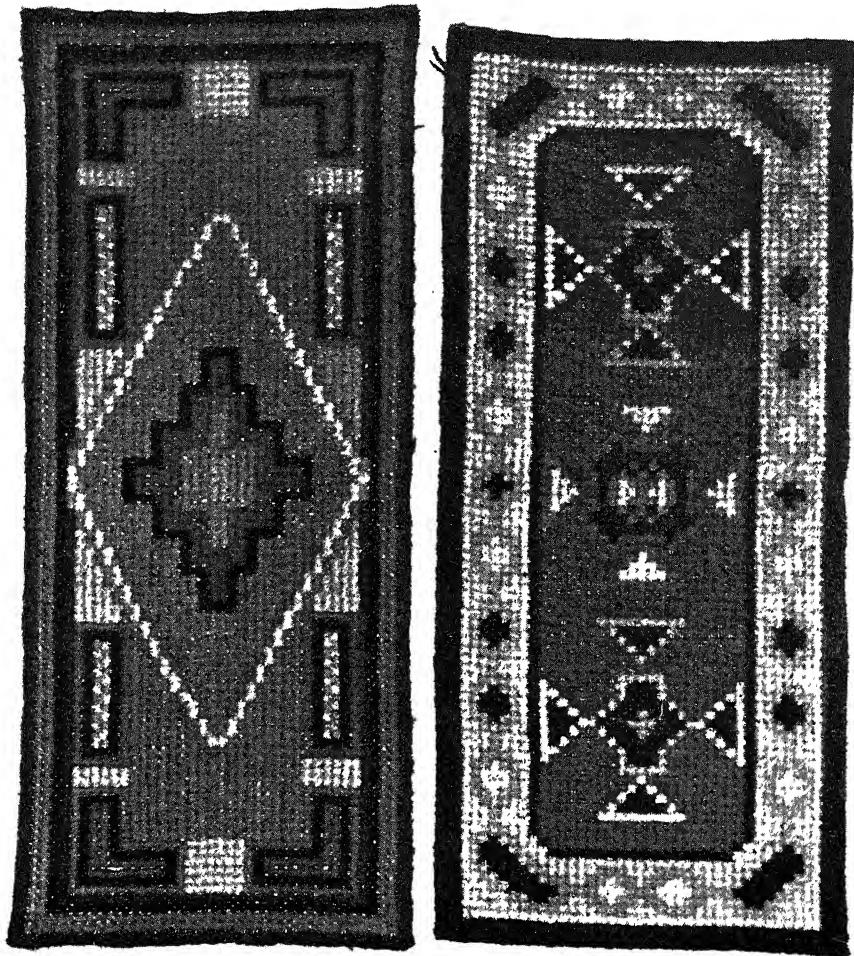
*A**B*

PLATE IV. TWO MATS. (Approximately 14 in. x 30 in.)

- A.* Black, fawn, orange, biscuit, and light green
- B.* Several shades of orange, light and dark brown, and dark green

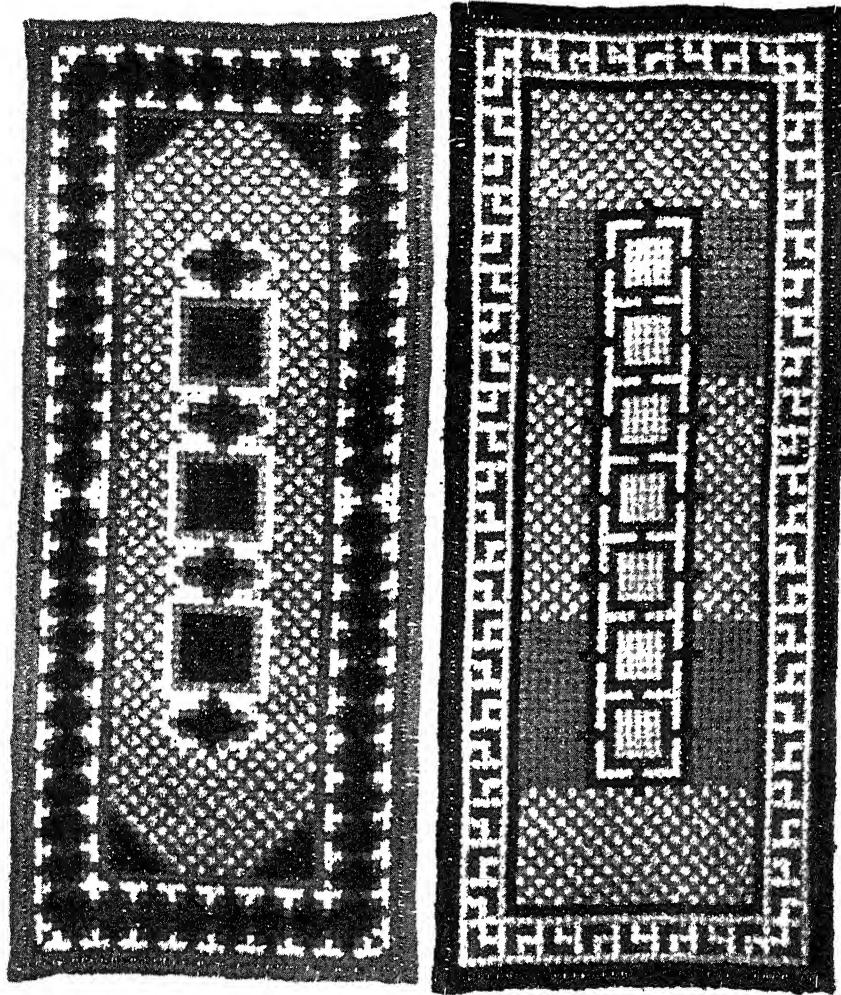
*A**B*

PLATE V. TWO MATS. (Approximately 14 in. x 30 in.)

*A.* Speckled background: alternate cross-strokes in dark mole colour, filled in with lighter tone. Design: Turkey red, navy blue, and cream

*B.* Panel background: two shades of fawn. Design: light and dark saxe blue

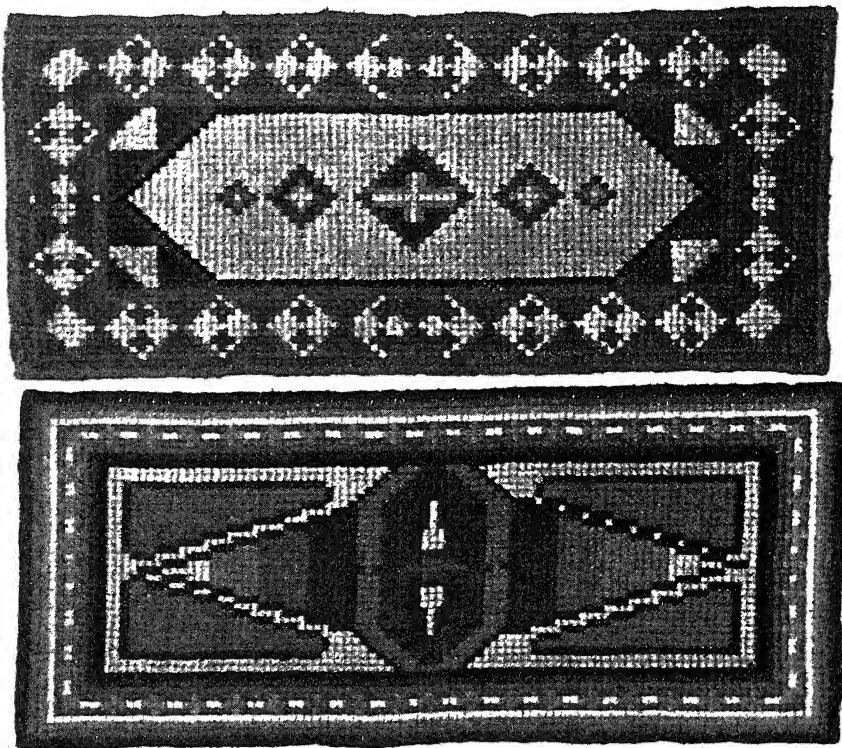


PLATE VI. TWO MATS. (Approximately 14 in.  $\times$  30 in.)

*A.* Light and dark shades of Turkey red, biscuit and dark blue  
*B.* Graduated shades of green, dark brown, and pinkish fawn

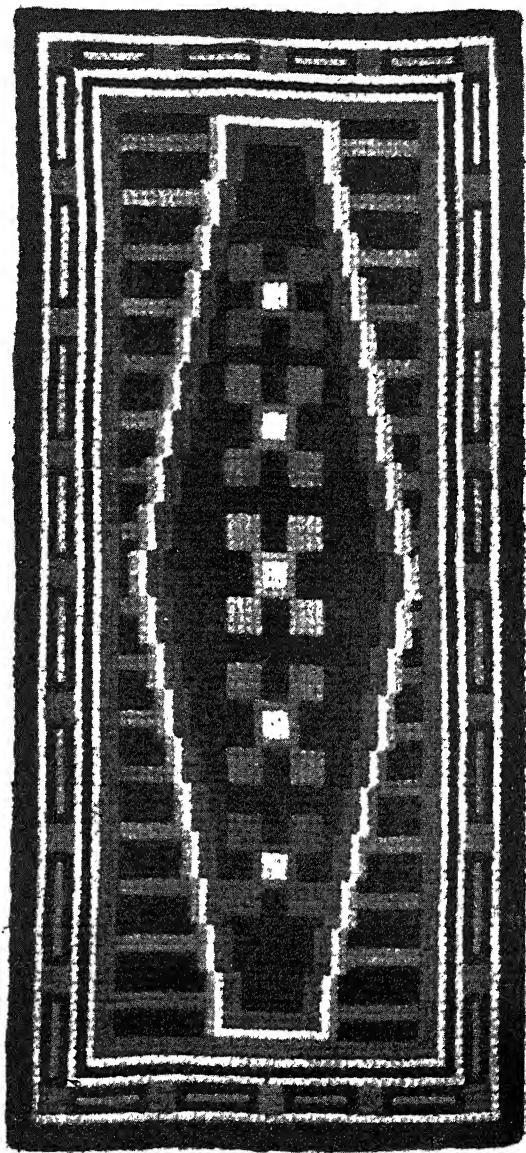


PLATE VII. MAT. (18 in.  $\times$  36 in.)  
Several shades of green, dark brown, and cream

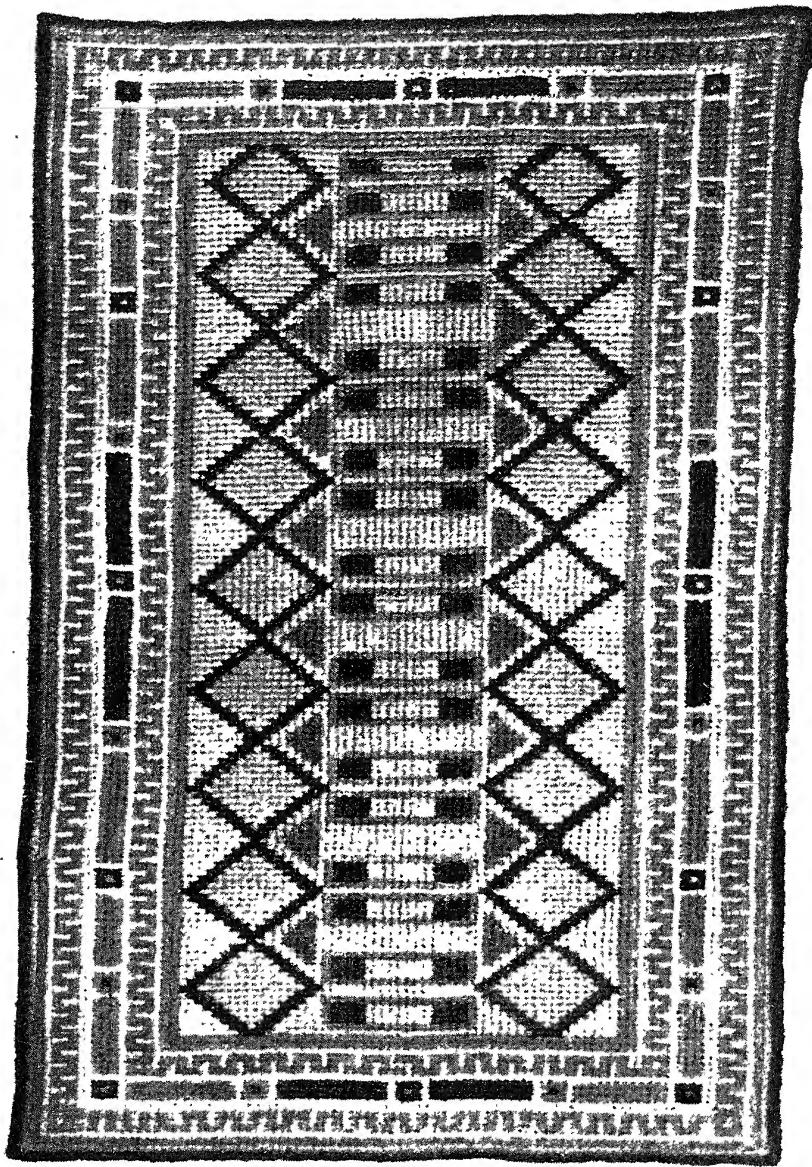


PLATE VIII. RUG. (27 in. × 54 in.)  
Design in three shades of saxe blue, with fawn and brown



PLATE IX. MAT. (18 in. x 36 in.)

"Turkey blend": red, deep green, navy and bright blue with background in shades of fawn and deep cream

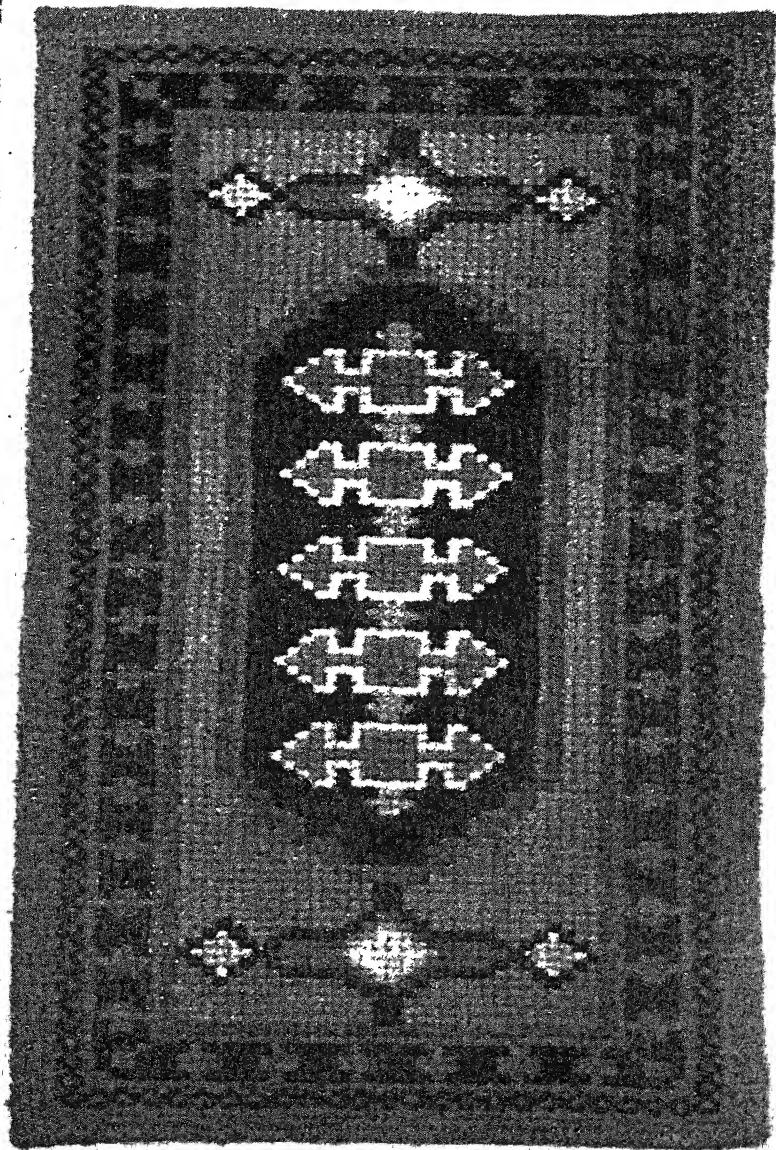


PLATE X. MAT. (18 in. × 36 in.)  
Turkey reds and blues with greyish fawn background

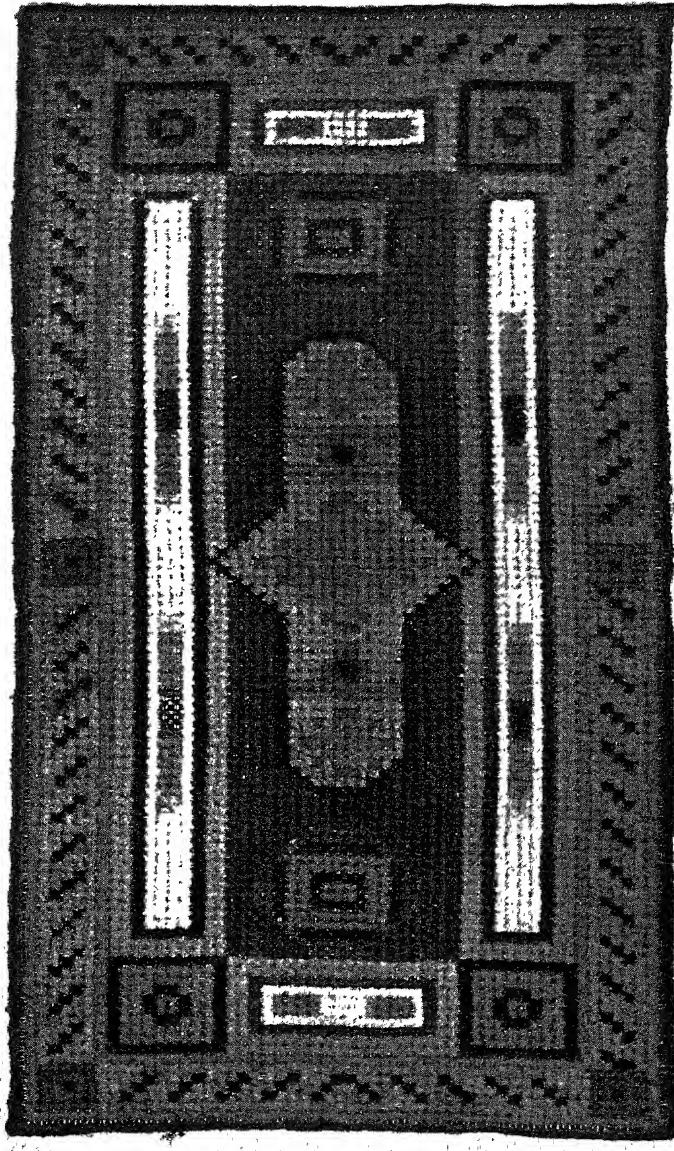


PLATE XI. MAT. (18 in. x 36 in.)

Design in several shades of rose with beige, fawn, dark green, and brown

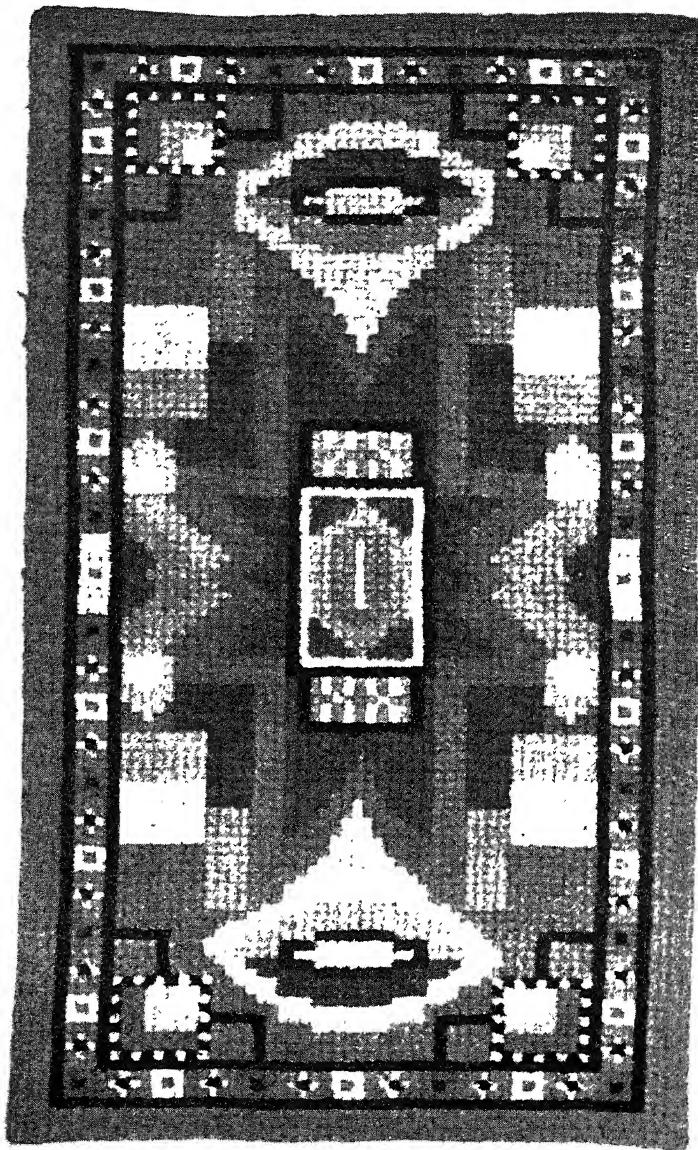


PLATE XII. MAT. (18 in. x 36 in.)

Design in shades of light blue, rose, deep cream, light green and black with  
fawn background

## The Best Method of Procedure in Working the Border

(1) Work a few plain rows of cross-stitch right round the canvas, leaving space for the final oversewing of the edge.

(2) Decide on the width of the border, then work another line of stitches right round the canvas, taking care to keep the number of spaces missed equal on opposite sides of the mat. It is best to leave space for an *odd* number of stitches in the width of the border. For a large rug 36 in.  $\times$  54 in., thirteen or fifteen stitches between the enclosing lines is quite suitable.

(3) If a continuous border is decided upon, begin at a corner and work the design nearly to the central line. Start at the corner at the other end of the same side and work towards the centre, then if the pattern does not exactly fit into the number of squares left it is quite easy to make any necessary variation in the centre of the border; but if the odd stitches had come at any other part of the line without being balanced the effect would be ruined.

Work opposite sides of the border before starting the other two sides.

Another method of obtaining properly balanced borders is by starting in the middle of opposite sides, working towards each corner and arranging the corners to match. The disadvantage of this method is that the pattern may not lend itself to the same treatment at the corners of the short borders, in which case the corner design may not be so good.

(4) The fitting in of other colours may be left until a later stage, if desired.

## Block Borders

On large rugs, a border composed of square or rectangular blocks of pattern with plain or shaded background is effective (Fig. 10). Several of the rugs photographed are arranged in that way.

### 3. How to Arrange the Main Portion of the Design

The main enclosing lines should be worked first, using the central lines as guides.

The motif illustrated in Fig. 11 was used in conjunction with the border, Fig. 10, and will be recognized in the photograph (Plate I, B). A three-section corner motif was arranged in the two corners not occupied by the large blocks. The details of the design were built up as the work proceeded.

The photographs of two other rugs (Plates II, A, and XXIII), show how the same idea was worked out in quite a different way. The figured background of the rug shown in Plate II, A, illustrates how small quantities of wool can be used to produce a balanced design.

Fig. 11 shows how the central lines are used in building up the pattern. The dark stitches were worked first and the whole design marked out, the spaces being filled afterwards.

In this design, and in Fig. 10 one cross-stitch was represented by one square on the paper. Only a portion of the actual rug design is shown. Some of the following illustrations, particularly those designed by the children, are representations of the whole design, therefore one square on the paper may represent

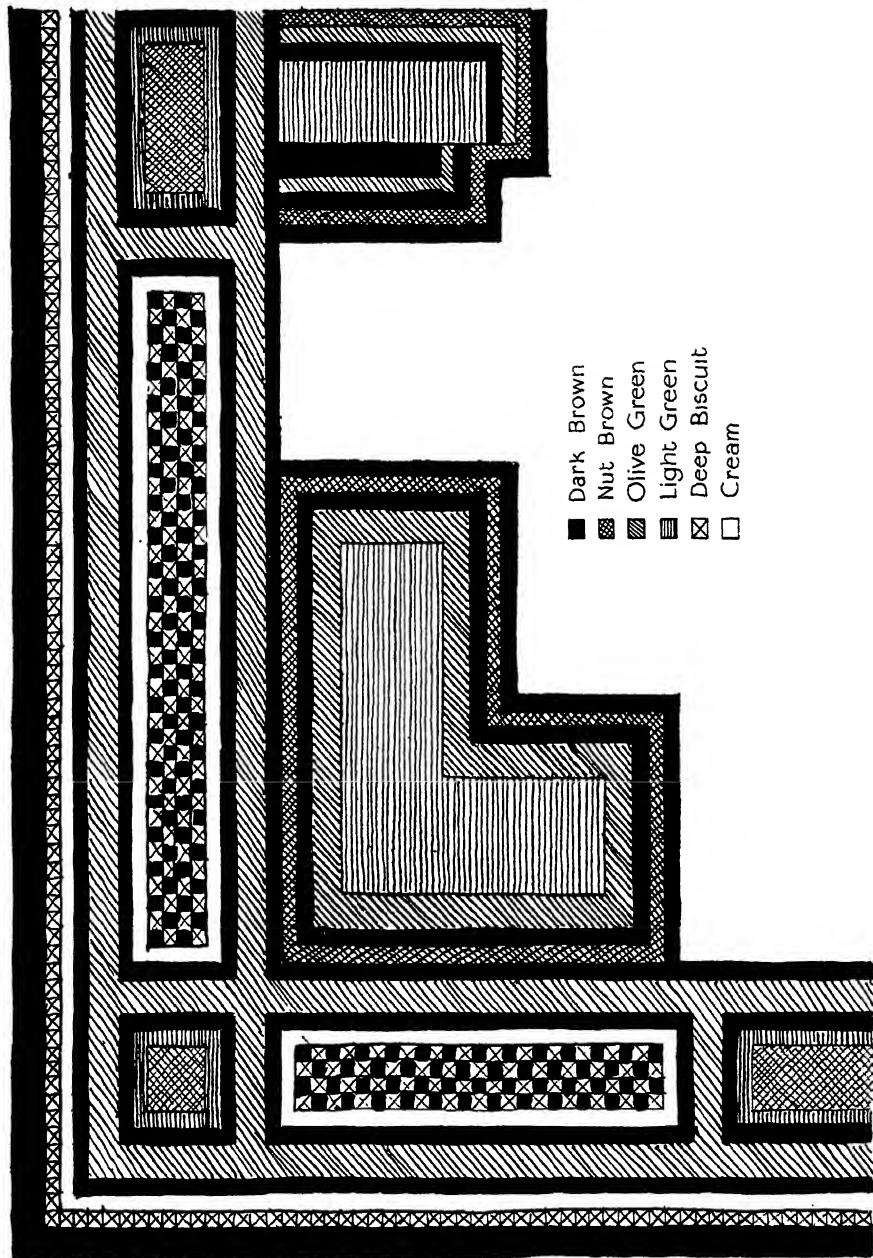


FIG. 10

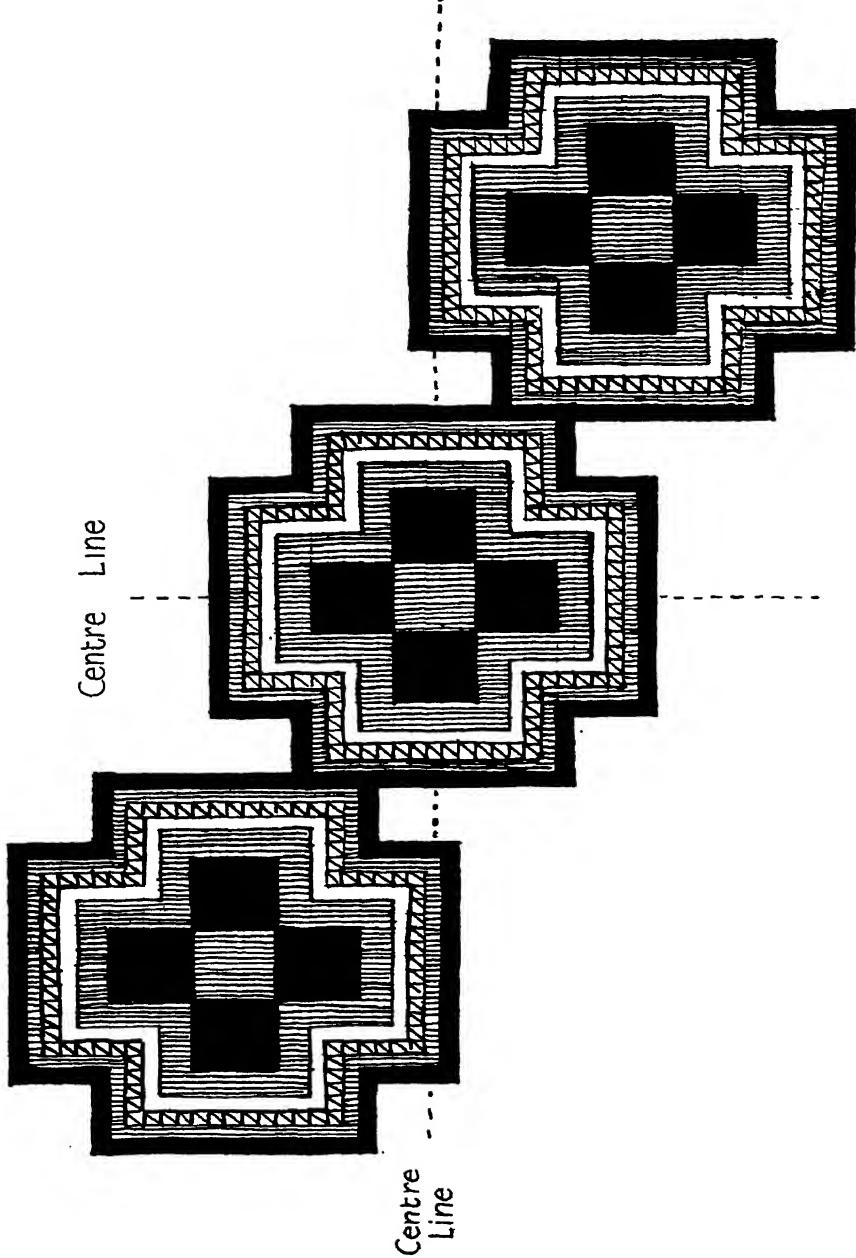


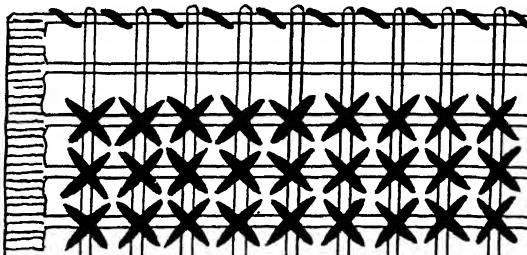
FIG. 11

four or nine stitches on the canvas, according to the size of the article required. (See Exercise 4, Design Section, Chapter IV.)

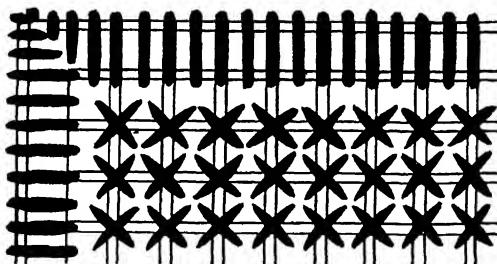
### FINISHING OFF

#### (a) Oversewing the Edges

A space of two bars of canvas has been left on all the folded-in edges, to equal the width of the selvedge. This is closely oversewn with double wool,



A



B

FIG. 12

using the narrow spaces of the canvas as well as the wide ones. The oversewing needs to be done very evenly and fairly tightly, so in order to prevent the ridges of the canvas showing through the folded edge, it is a good plan to work a tight overcasting stitch along the upper bar only, before starting the final oversewing (Fig. 12, A). Along the selvedges the preliminary overcasting is not necessary.

Start oversewing at a corner with a very short stitch, gradually increasing the length of stitches to the depth of the space. Long stitches on the corner are liable to slip off, so it is best to mitre the corner (Fig 12, B).

All joins and fastenings must be made under the first row of cross-strokes.

See that all ends of wool are securely darned in and neatened, and iron the finished work on the wrong side, but be careful not to scorch the wool.

### (b) How to Line the Rugs

This is rather too difficult for Junior Girls to undertake, and I have always found customers quite willing to undertake that part of the work themselves.

Hessian or backing canvas can be used, or a fairly heavy casement cloth. A useful hint is to hem one end of the lining independently and affix press studs to it and to the rug, felling the other three sides neatly to the back of the first row of cross-strokes. The studded end can then be unfastened for shaking out any dust which may have penetrated between the stitches.

## CHAPTER IV

### DESIGN MAKING

#### **How the Designs are Made**

HALF the value and the joy of the work lies in the making and application of the children's own designs. A little guidance is needed at first, and motifs from other sources may be adapted and interpreted as the worker wishes. It is quite a simple matter for children to learn to make entirely original patterns and, by selection and grouping, these can be built into really beautiful and interesting designs.

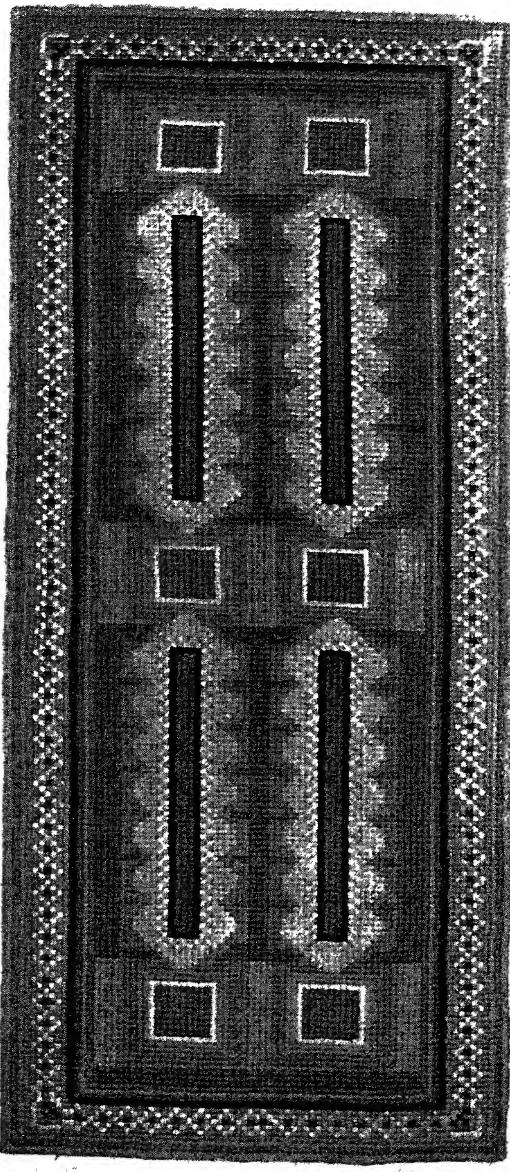


PLATE XIII. RUNNER. (22 in. x 60 in.)

Predominating colours: orange, terra cotta, brown, and pale jade green

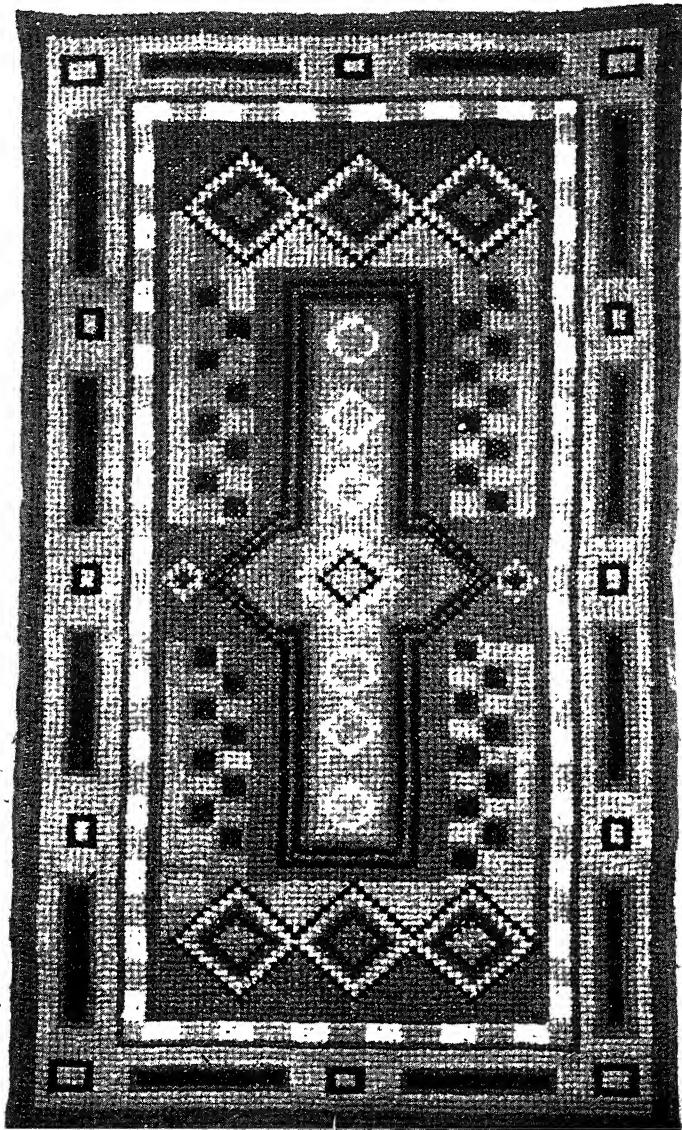


PLATE XIV. RUG. (27 in. x 54 in.)

Design in tones of orange, rust, warm brown, black, and biscuit, with light fawn background



PLATE XV. RUG. (36 in.  $\times$  54 in.)  
Graduated shades of green, brown, and warm fawn

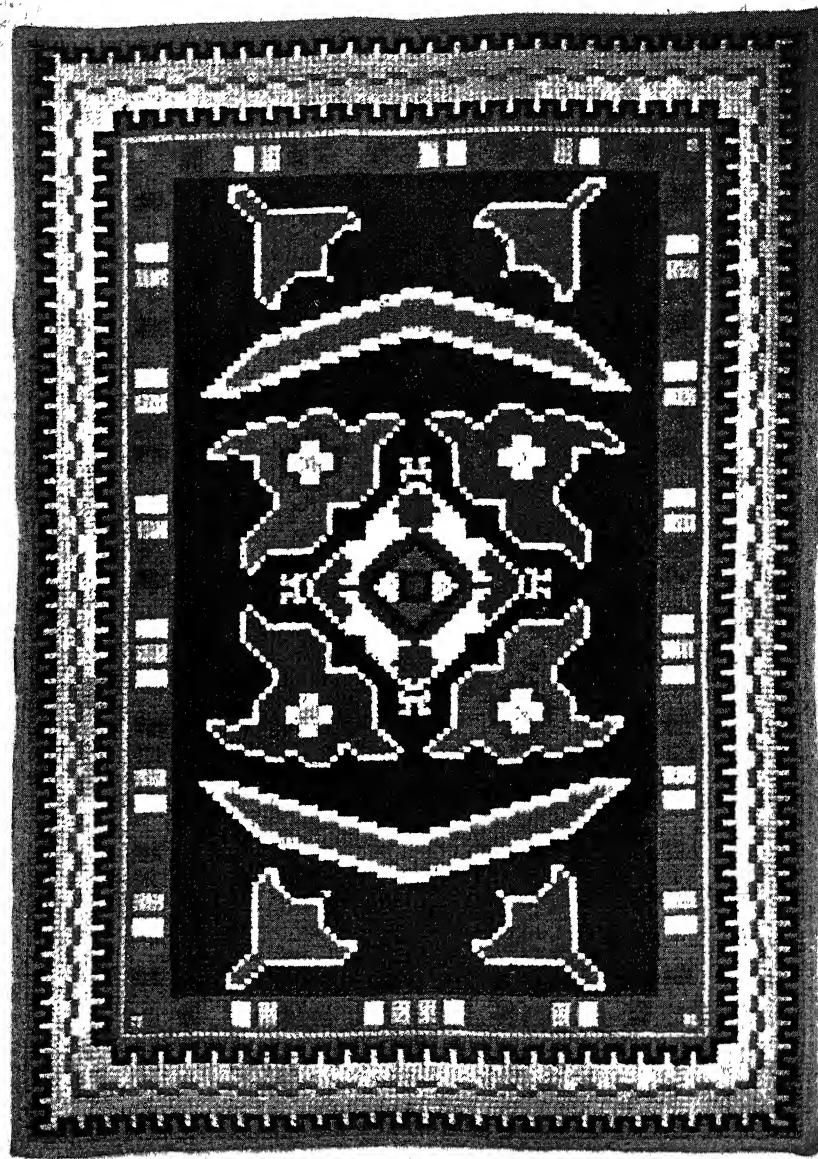


PLATE XVI. RUG (36 in. x 54 in.)

Rich "Turkey blend": red, bright green, navy, and bright blue, orange, cream, and biscuit shades

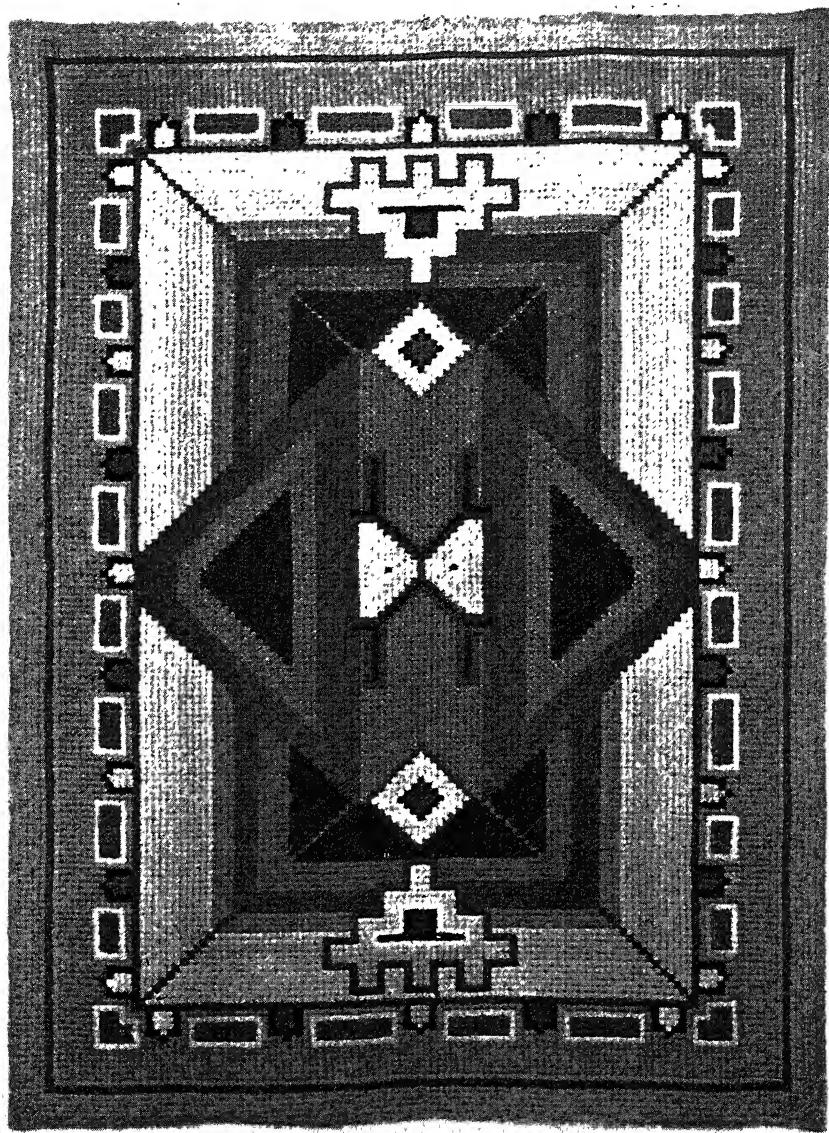


PLATE XVII. RUG. (36 in. × 54 in.)

Design in deep blue, light and dark orange, deep cream, and black, with  
background of graduated fawns and browns

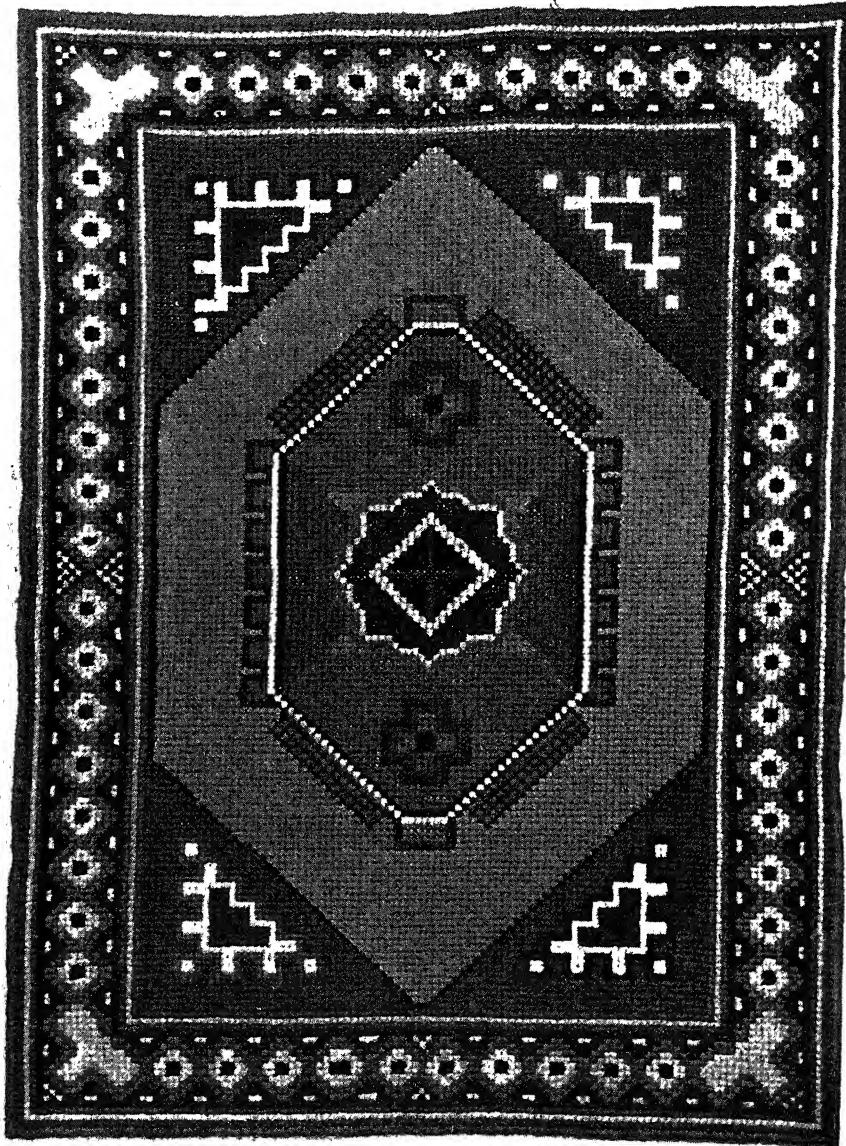


PLATE XVIII. RUG. (36 in. x 54 in.)

Design in rich blues and greens, with black and cream. Background in greyish fawn



PLATE XIX. RUG. (36 in. x 54 in.)

Design: "Turkey blend" rich reds and blues, bright green, orange and cream.  
Background: light fawn

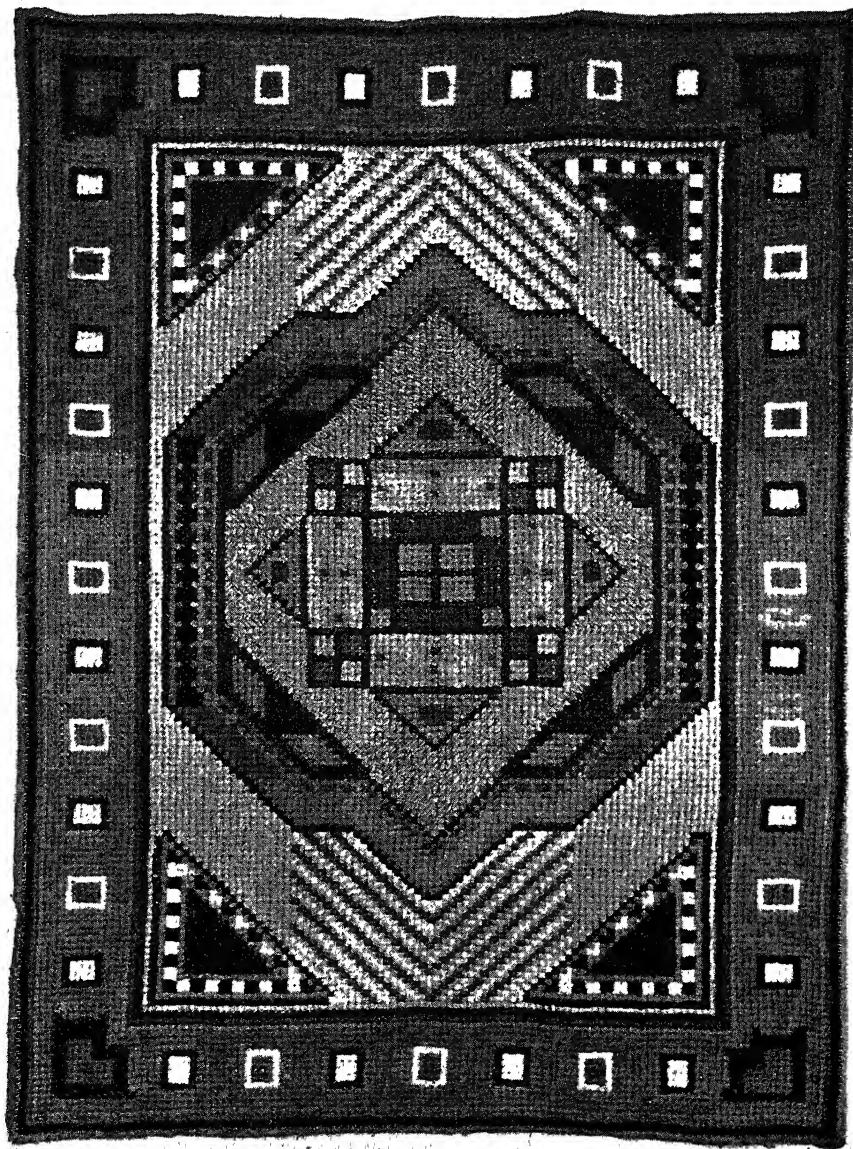


PLATE XX. RUG. (36 in. x 54 in.)

Design: bright blue, orange, and green, with pale green and black. Background: graduated shades of fawn

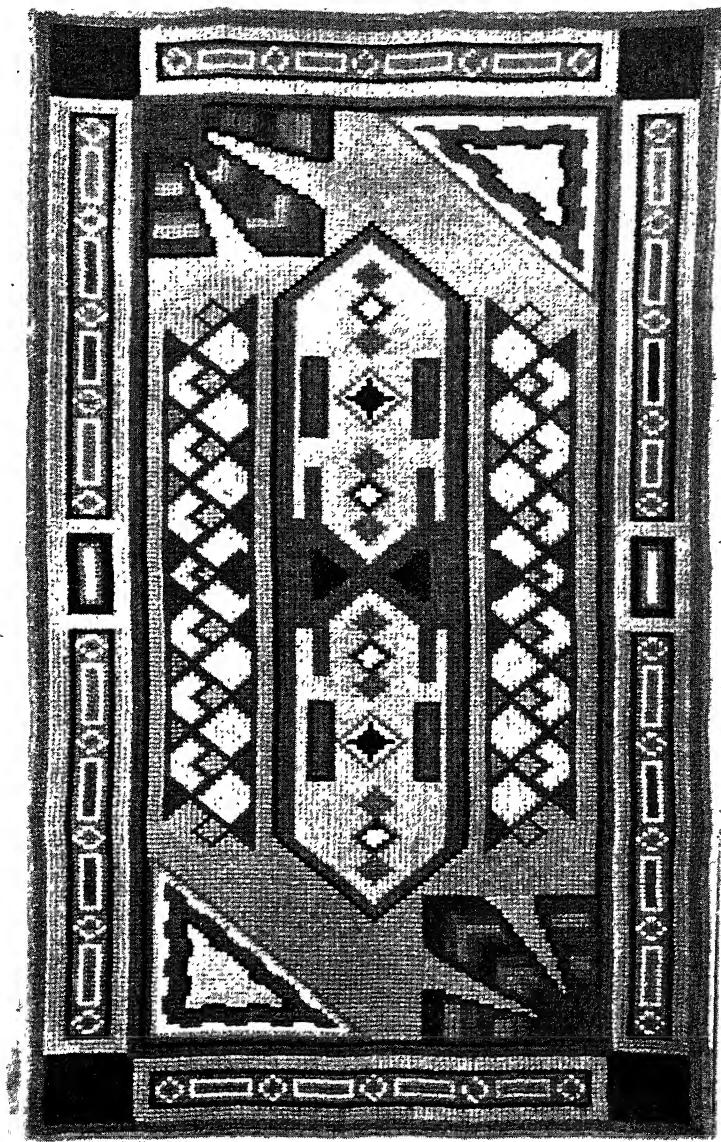


PLATE XXI. RUG. (36 in. x 72 in.)

Design: varying shades of rich blue, with a little old rose and deep cream.  
Background: tones of mole grey

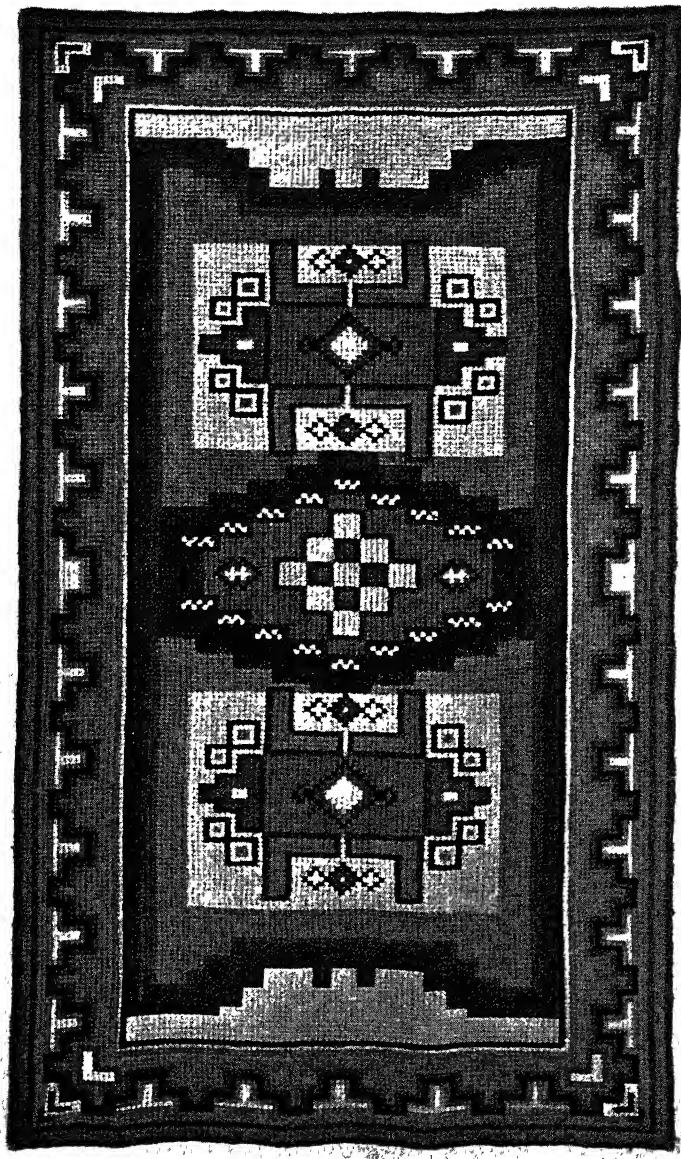


PLATE XXII. RUG. (36 in. x 72 in.)

Design: Green (several shades), rich browns and old rose. Background: warm fawn, and biscuit shade

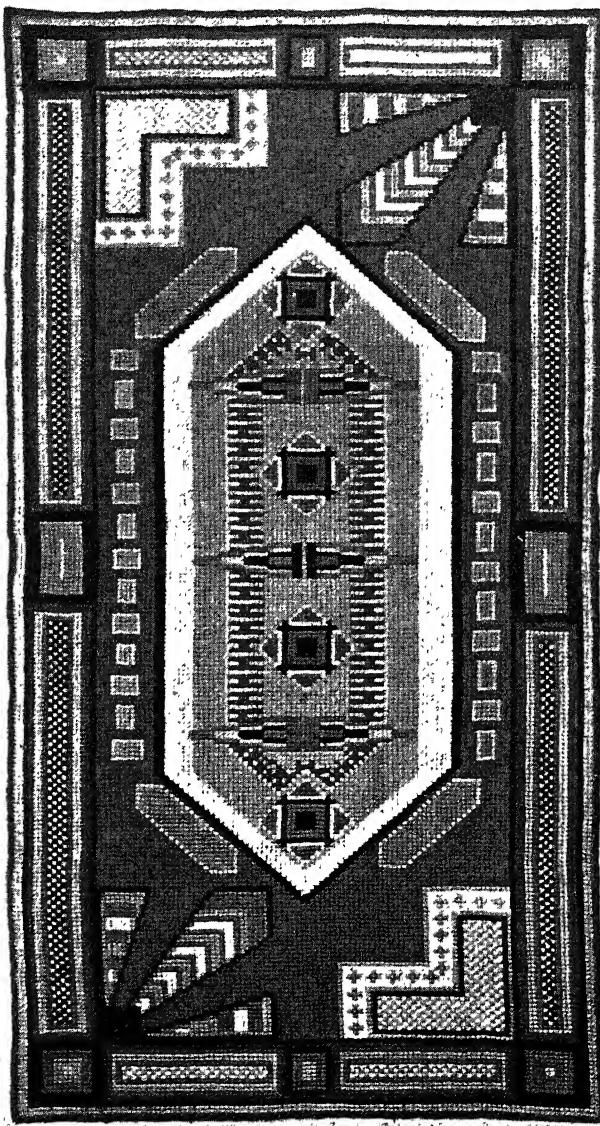
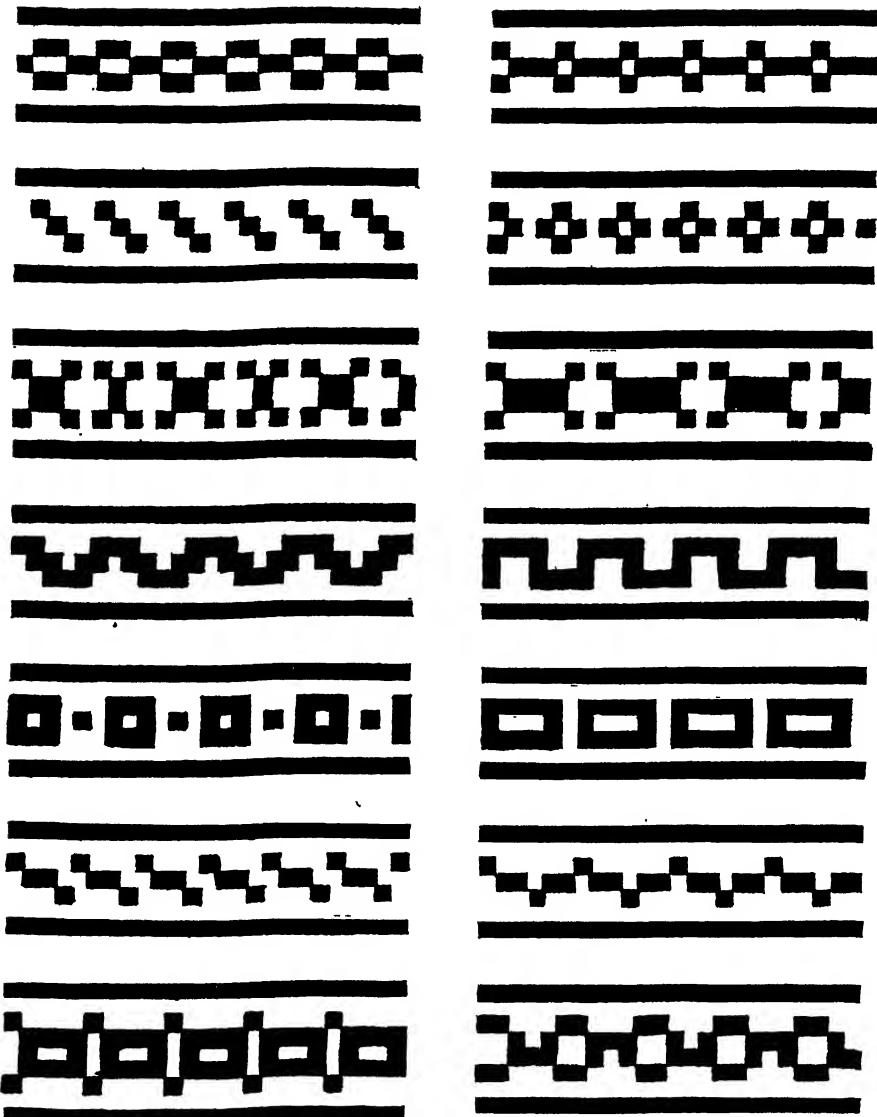
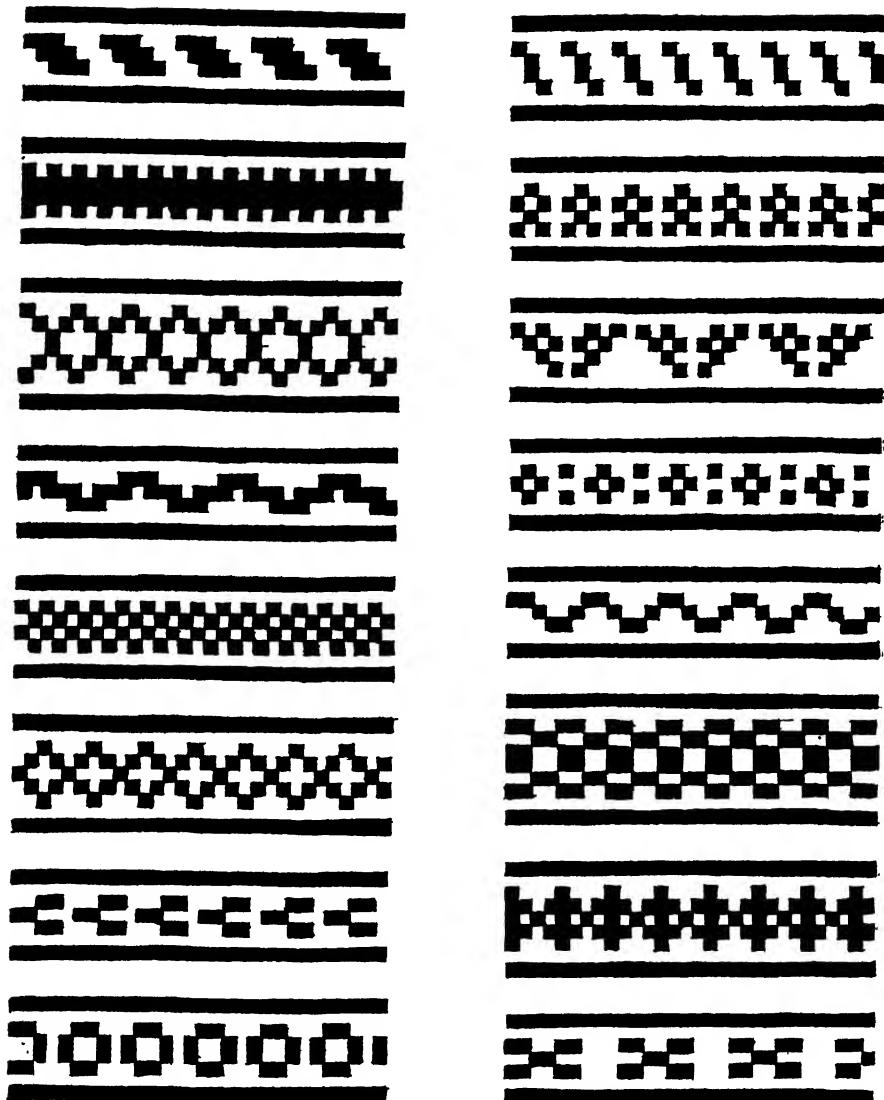


PLATE XXIII. RUG. (36 in. x 72 in.)

Design: Predominating colours; orange, terra cotta, and dark brown, with some light jade green, and grey blue. Outlines in black and cream. Background: Fawn.

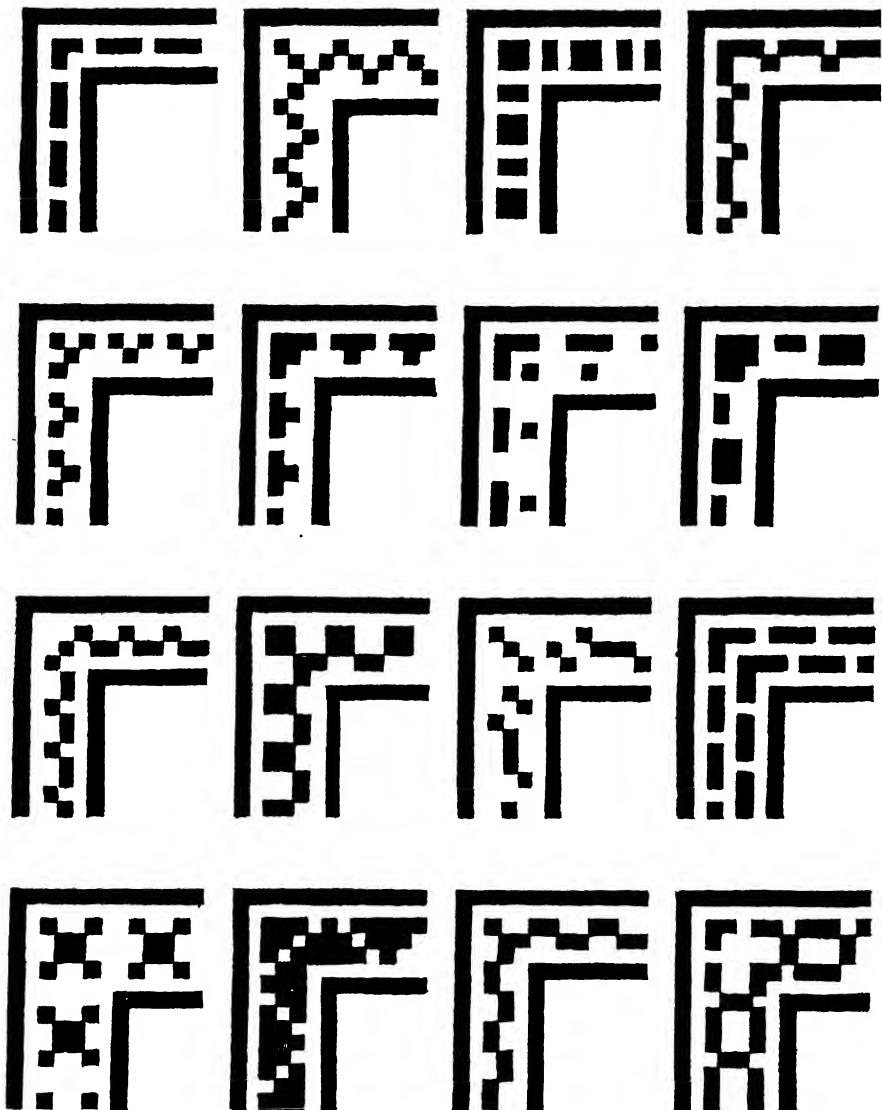
**Exercise 1****DESIGN PLATE I**

*Narrow Border* with simple repeating pattern in one colour.



DESIGN PLATE 2

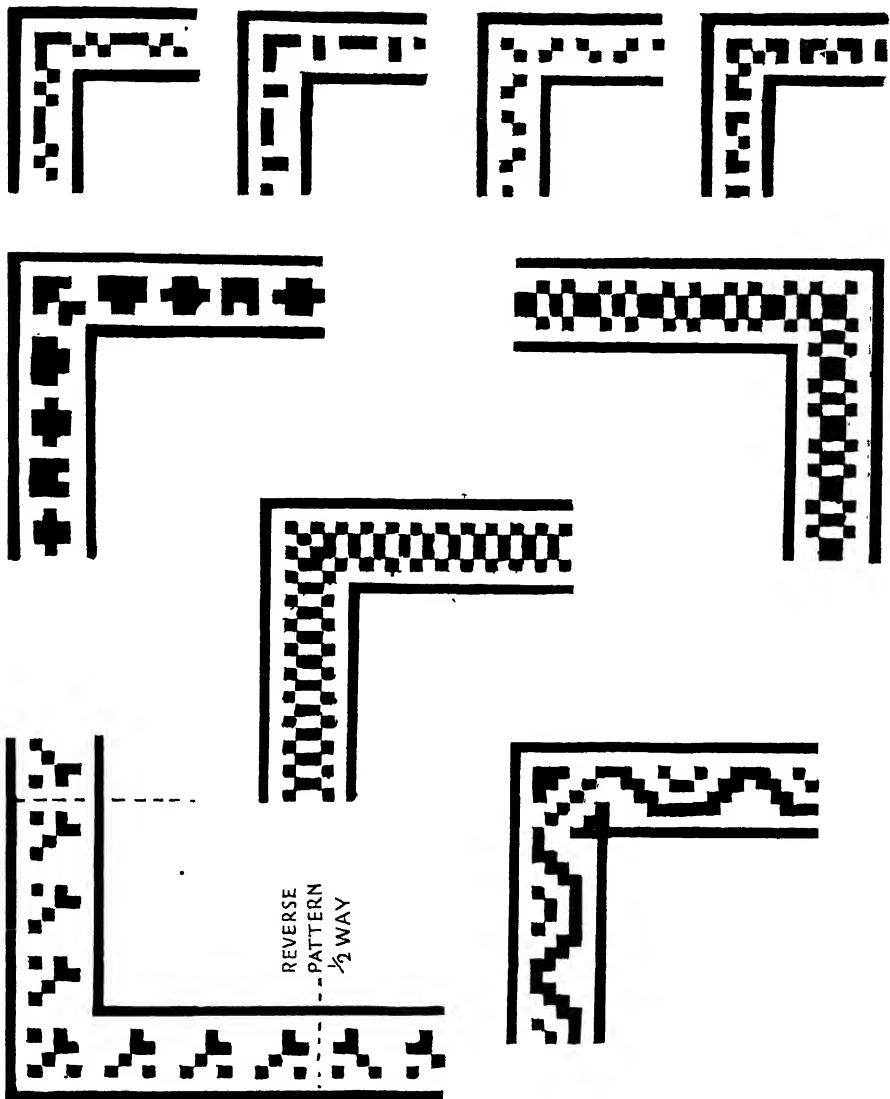
Copies of children's original designs after working a few examples from Exercise 1. The designs were painted on squared paper with ordinary school colour box and camel hair brush. Each design was in one colour throughout.



DESIGN PLATE 3

**Exercise 2 (DESIGN PLATE 3)**

Arranging the corner in a narrow border pattern in one colour.



DESIGN PLATE 4

### Children's Corner Designs in Exercise 2 (DESIGN PLATE 4)

These original designs were evolved after studying the method of arranging the corner, as in Exercise 2. Again the designs were each limited to one colour, the space left being interpreted in a second colour in the actual rug-work.

## Border Patterns and Corners Introducing Greater Variety in Colour and Design

### Exercise 3 (DESIGN PLATES 5 AND 6)

#### Wider Border Patterns Showing Arrangement of the Corner

Plan the pattern in one colour first, e.g. the black in the designs illustrated  
 Fill the spaces with a contrasting or harmonizing shade, in one or several tones  
 Add further plain border lines as required.

The borders and corners in Exercises 1 and 2 will provide a number of foundation patterns which may be developed in a variety of ways.

Each type of shading represents a different colour or tone. Originally these designs were worked out in graduated shades of brown, green and biscuit colour.

#### General Colour Key to Design Plates where no key is indicated, or as an alternative to that given



Pale shades, e.g. cream, biscuit, camel, etc.

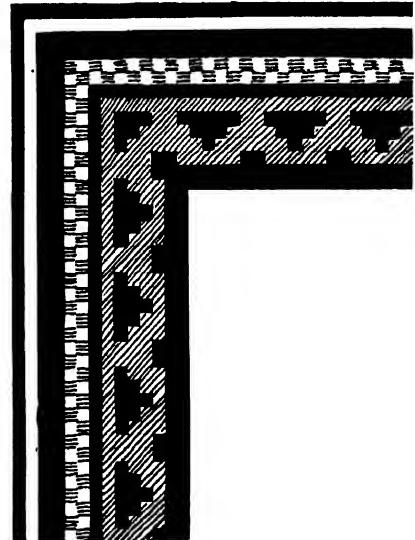
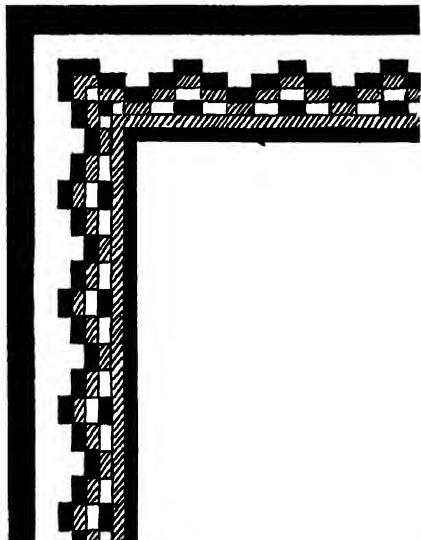
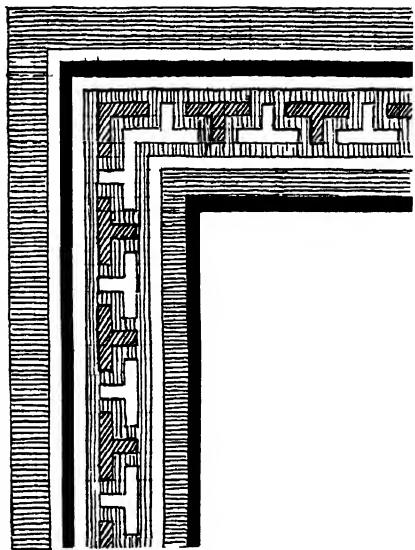
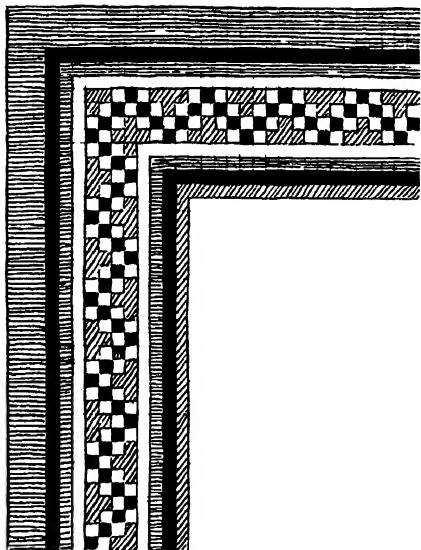
Contrasting colour.

A dark colour, e.g. brown, dark green, or navy blue.

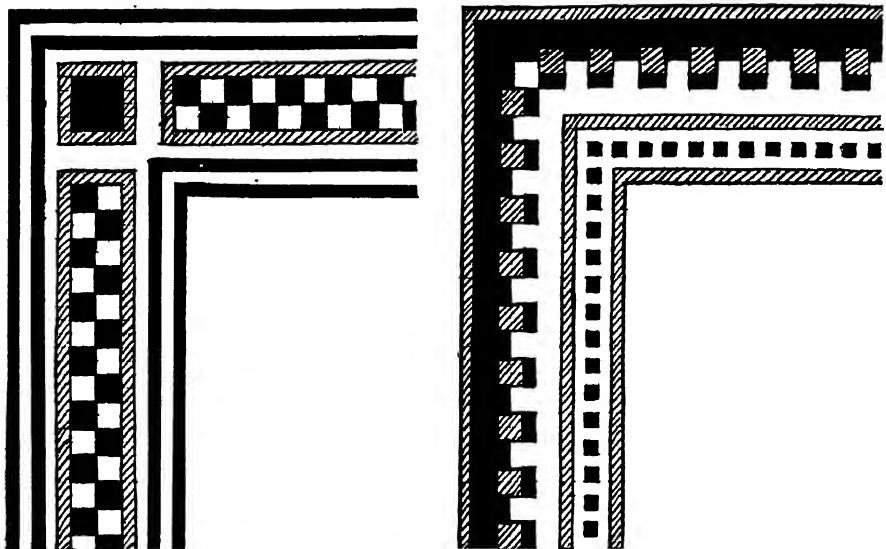
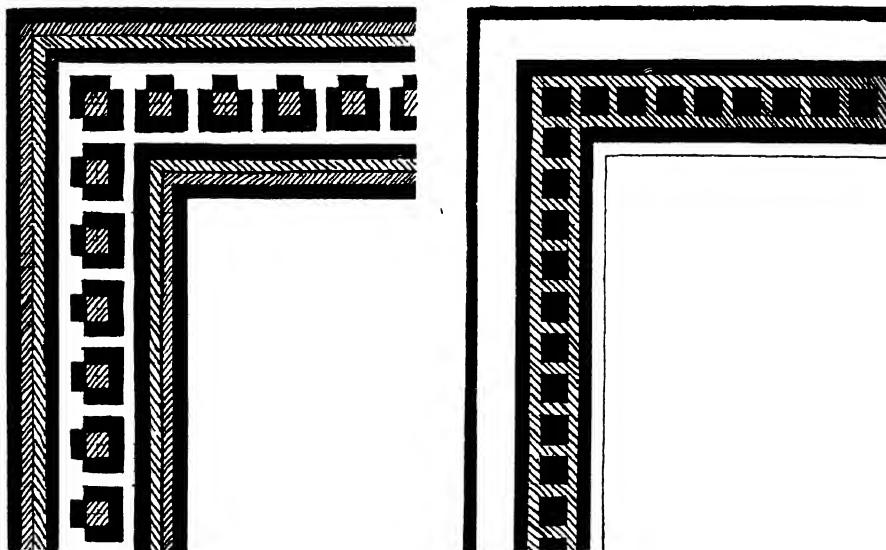
Contrast.

Graduated shades of fawn, saxe blue, or mid-green.

Contrast.

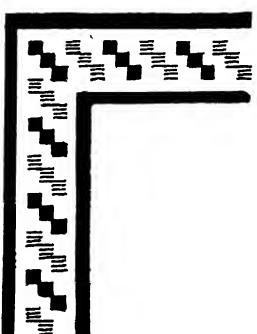
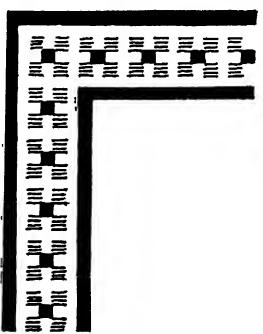
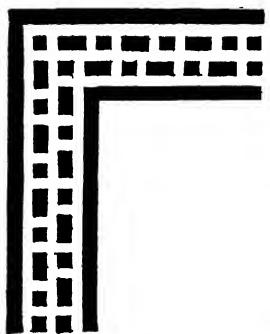
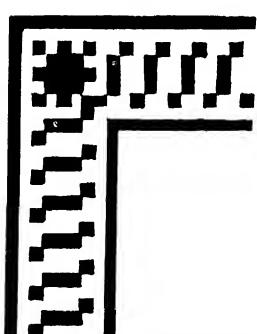
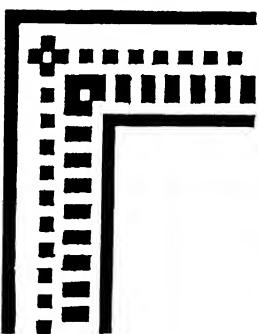
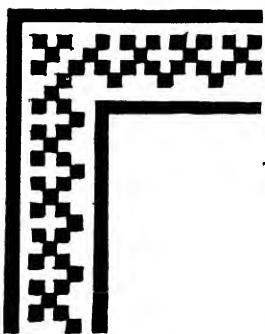
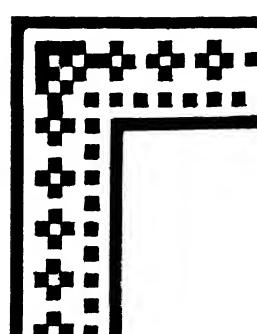
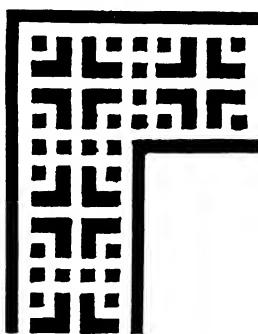
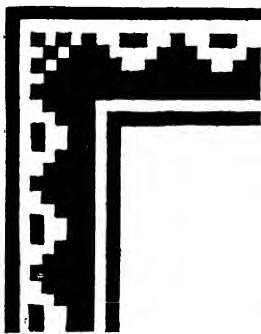


DESIGN PLATE 5



DESIGN PLATE 6

Examples of Children's Original Border Patterns and Corners,  
Following Exercises 1-3

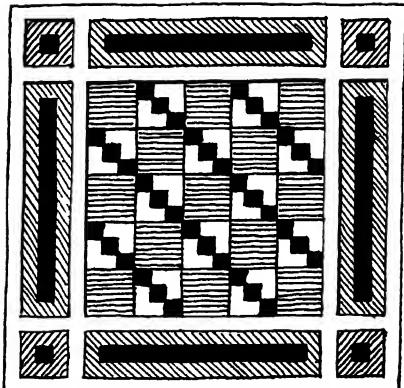
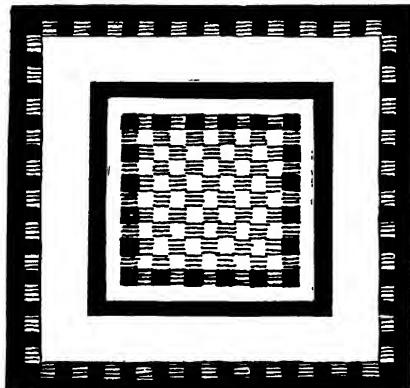
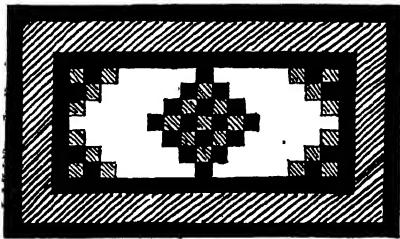
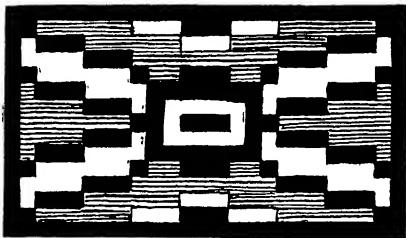
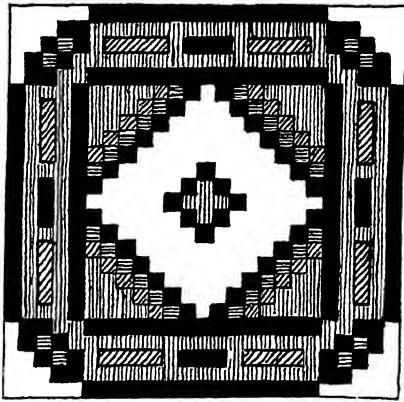
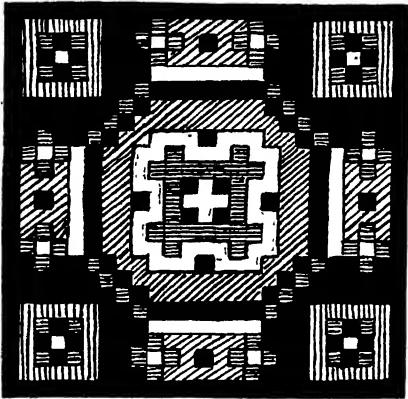


**Exercise 4**

Patterns suitable for cushion squares, stool tops, mats, and rugs.

One square in the pattern may be represented by one cross-stitch on the canvas if a small space is to be covered, or by four cross-strokes  or  if a broader effect is required.

All patterns of this type should be built up from the centre, or there may be difficulty in fitting in the required number of squares if the border is planned first.

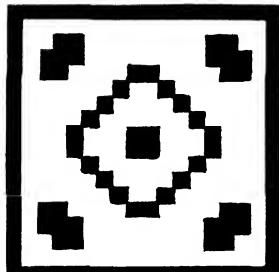
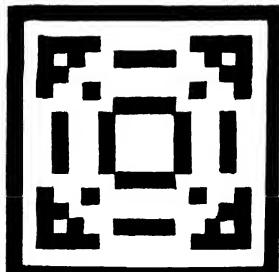
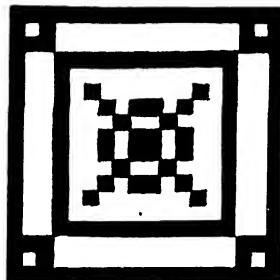
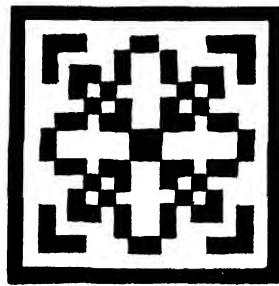
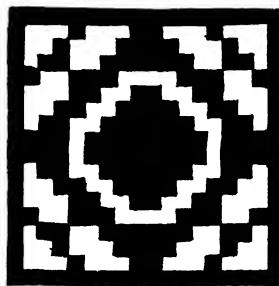


DESIGN PLATE 8

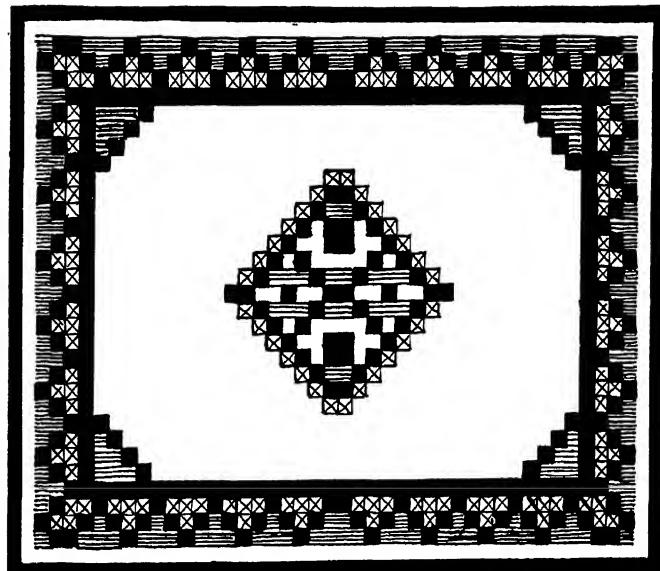
The following designs were all originally made by the children in pleasing colour schemes.

The squares illustrated on Design Plate 9 were restricted to two colours. In later designs great richness and variety of colour was introduced.

Some indication of the original colour schemes is given, but there are many different ways in which they can be adapted to any colour scheme.



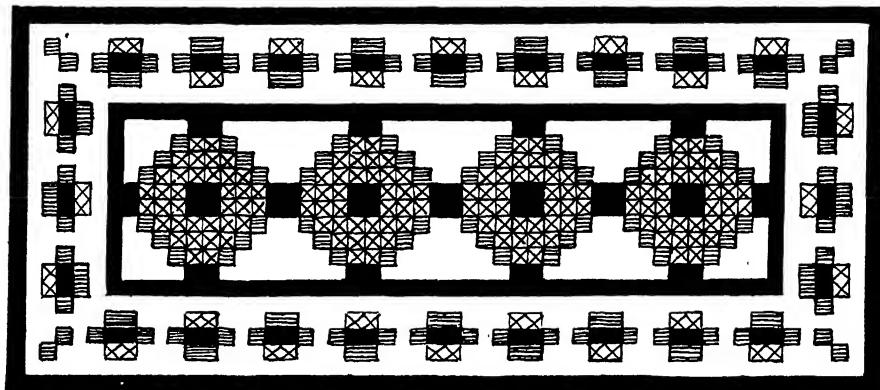
DESIGN PLATE 9



DESIGN PLATE 10A

Originally designed in warm shades of

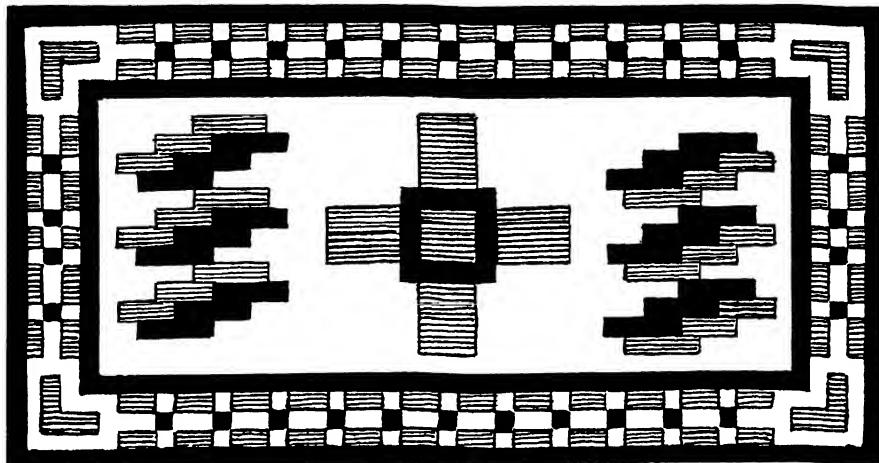
- Terra cotta.
- Navy blue or deep ultramarine.
- ☒ Crimson.
- Warm cream.



DESIGN PLATE IOB

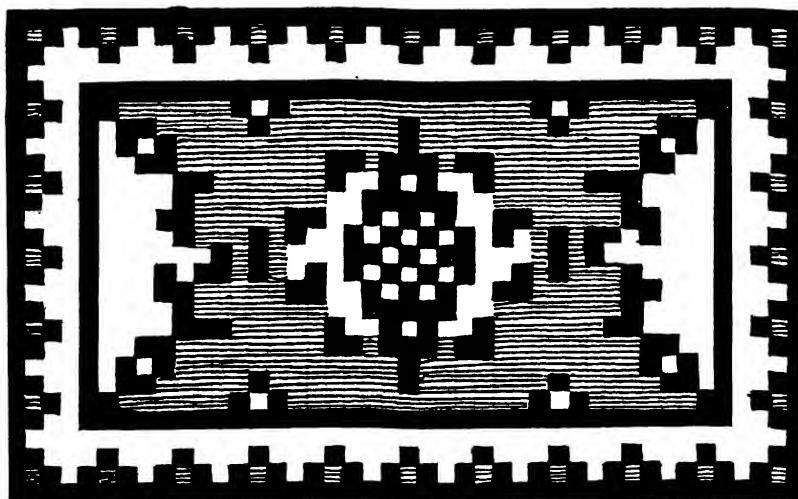
Pale greyish fawn background.

Pattern in two shades of saxe blue with darkest parts in dark brown.



DESIGN PLATE IIA

Dark parts—deep rich blue.  
Light parts—pale greyish blue.  
Shaded parts—nut brown.



DESIGN PLATE IIB  
Similar colour scheme to IIA.

## DESIGN PLATE 12, A

Dark parts—warm brown.

Light parts—cream.

Parts shaded    pale pinkish beige.

Parts shaded    warm salmon pink.

## DESIGN PLATE 12, B

Dark parts—brown.

Light parts—pale green.

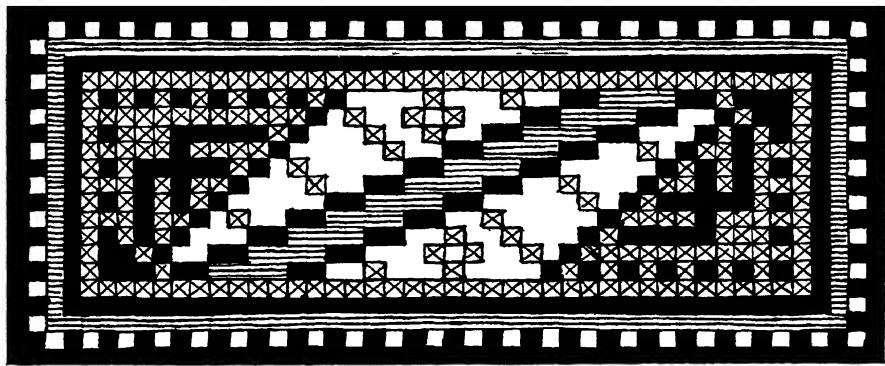
deep green.

## DESIGN PLATE 12, C

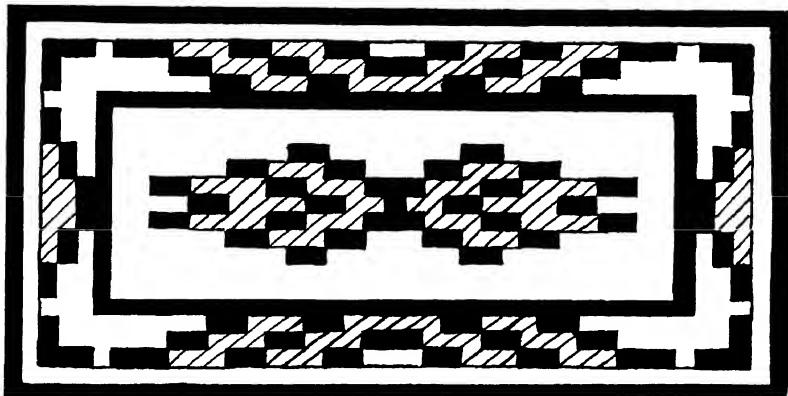
Dark brown.   

Bright blue.   

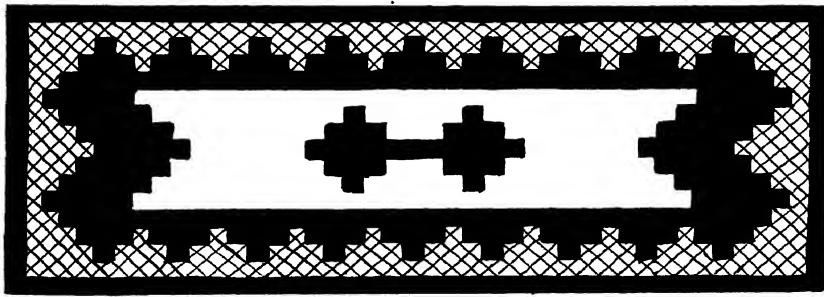
Bluish green.



*A*



*B*



*C*

DESIGN PLATE 12

**DESIGN PLATE 13, A**

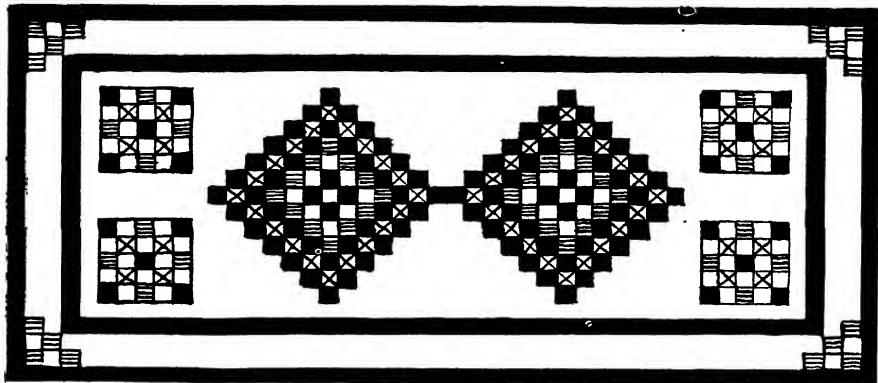
Chiefly green and brown shades with a little orange and sealing wax red.

**DESIGN PLATE 13, B**

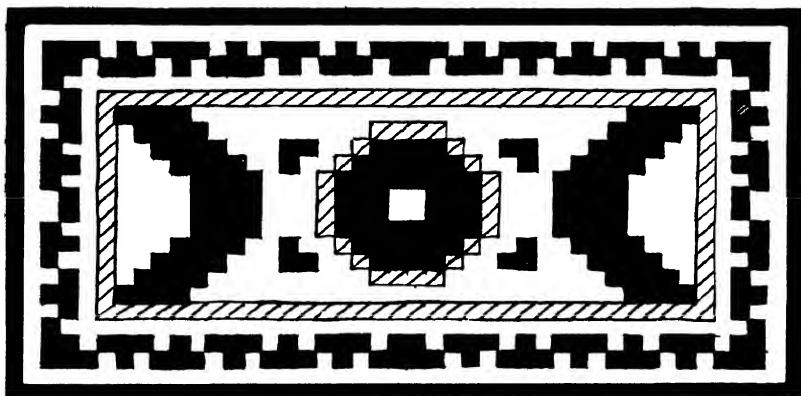
Deep green and brown—with some blue and orange red.

**DESIGN PLATE 13, C**

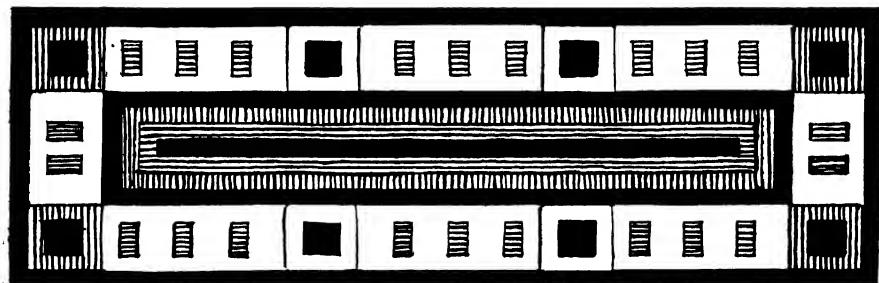
Fawn background with shaded greens and blues.



A



B



C

DESIGN PLATE I3

## DESIGN PLATE 14, A

Background—shades of fawn.

Pattern two tones of blue.

Border—deeper fawn.

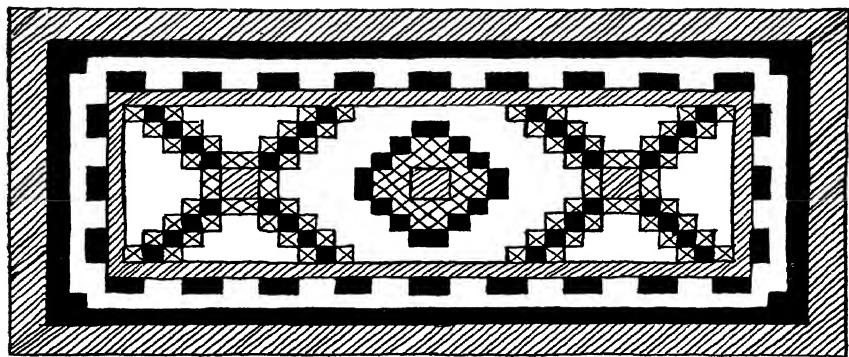
## DESIGN PLATE 14, B

Lighter shades—pale greens and fawns.

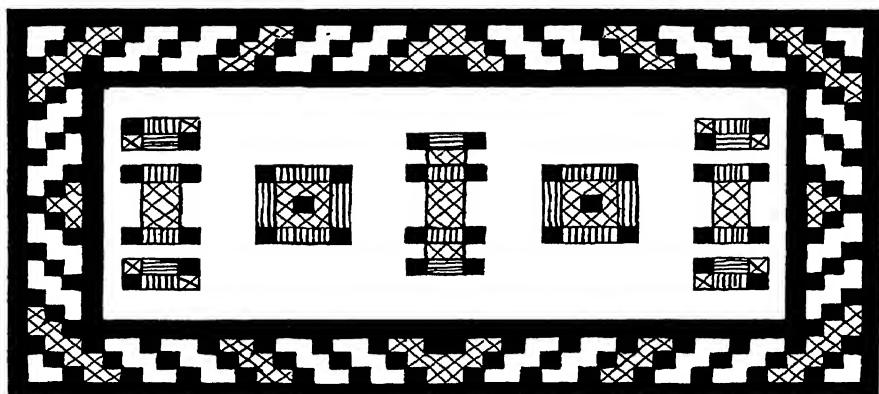
Pattern in deeper green and brown shades.

## DESIGN PLATE 14, C

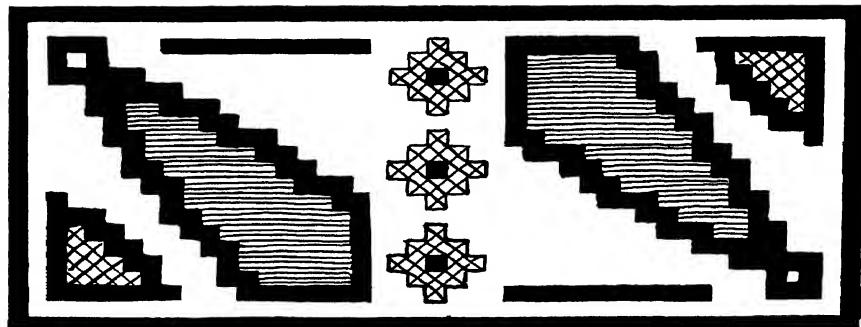
Blues and fawns with a little brighter colour for contrast.



A



B



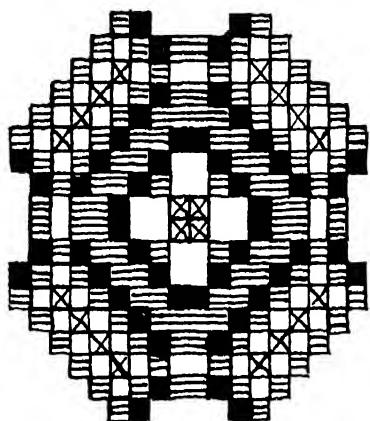
C

DESIGN PLATE 14

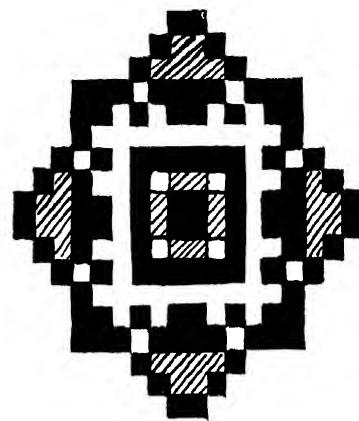
**Motifs for Centres of Rugs and Squares****DESIGN PLATE 15**

The colours of the original designs were very bright and decided contrasts, but here again they can be interpreted in a great number of ways to fit in with any colour scheme desired.

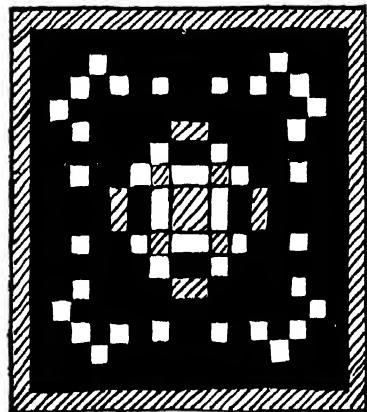
A. Bright cherry red.	<input checked="" type="checkbox"/>
Deep plum colour.	
Green.	
Pale bluish green.	
B. Deep red.	
Bright green.	
Pale green.	
C. Bright shades of peacock blues and greens with cream.	
D. Deep purplish brown.	
Crimson.	<input checked="" type="checkbox"/>
Pale green.	



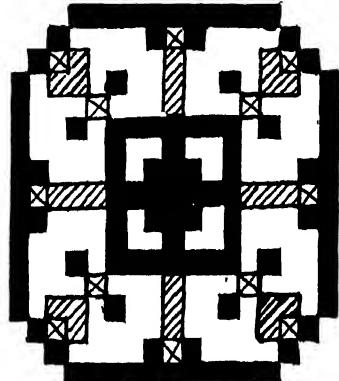
A



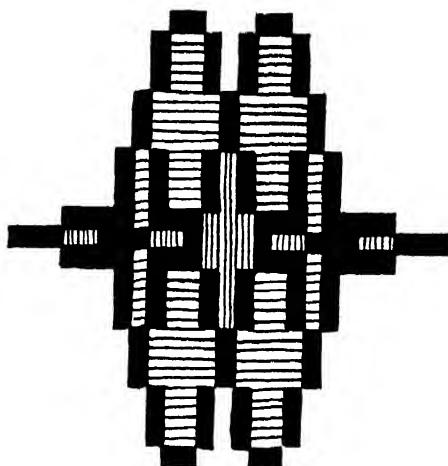
B



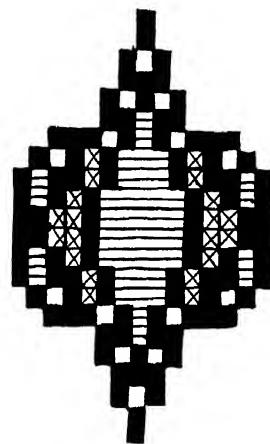
C



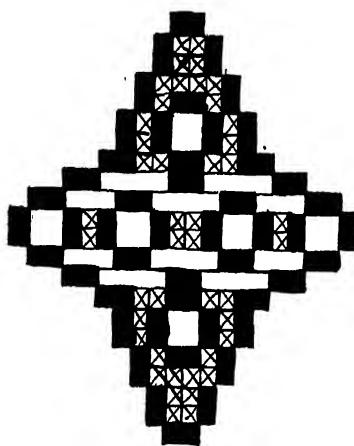
D

*A*

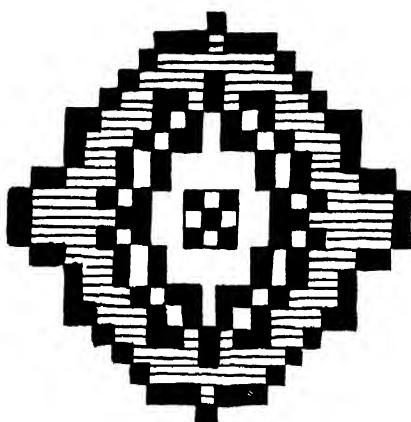
Deep blue and gold.

*B*

Deep red—light red and fawn.

*C*

Fawn—green and brown.

*D*

Two shades of green and biscuit shade.

*DESIGN PLATE 17, A*

Two shades of deep green with touches of bright red and pale green.

*DESIGN PLATE 17, B*

Dull red and two shades of green.

*DESIGN PLATE 17, C*

A wonderful piece of work from a girl of 11.

Deep crimson predominating. 

Green. 

Cream. 

Dark purple. 

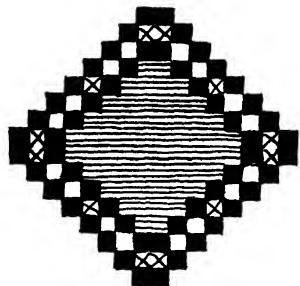
Deep yellow. 

*DESIGN PLATE 17, D*

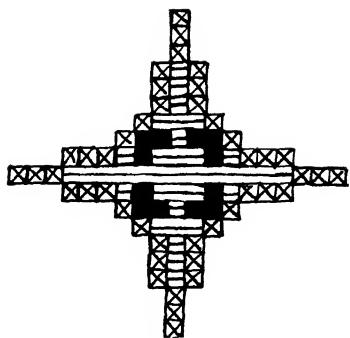
Deep crimson—deep green and pink.

*DESIGN PLATE 17, E*

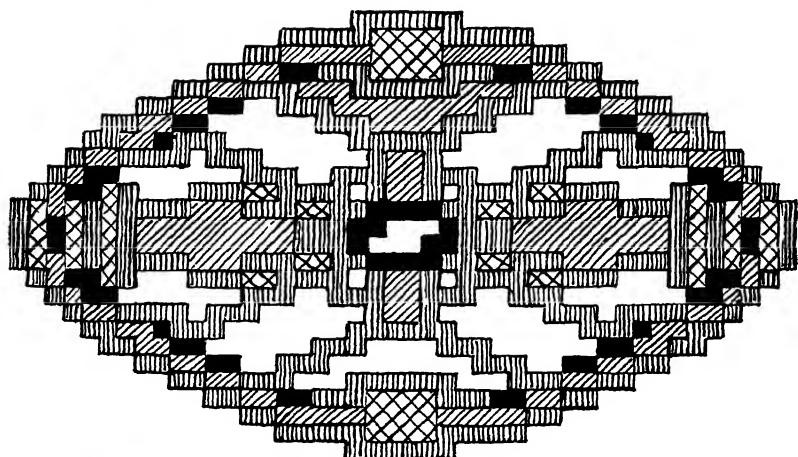
Fawns and blues.



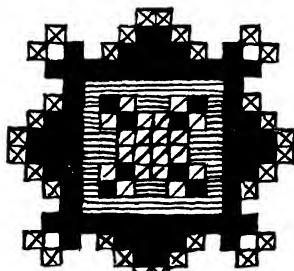
A



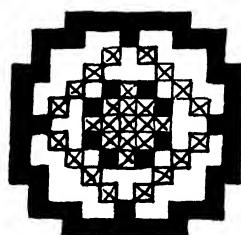
B



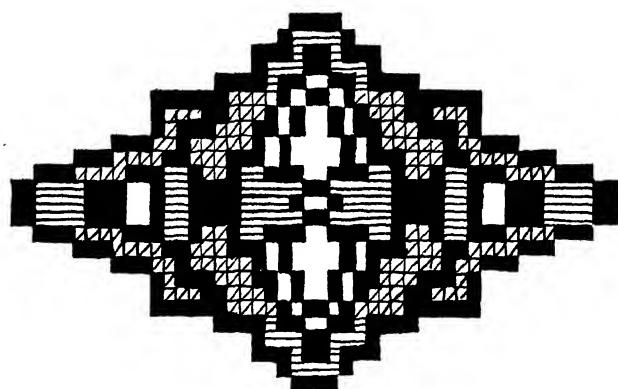
C



D

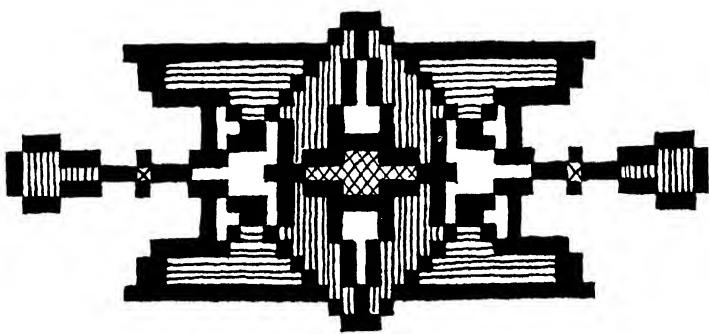


E



A

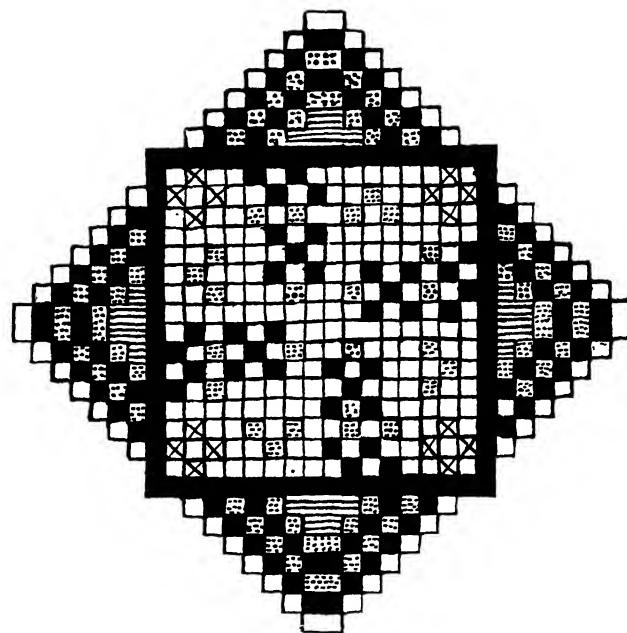
Two shades of rich blue—a greyish fawn and sepia.



B

Several shades of nut brown and a rich green.

DESIGN PLATE 18



Scarlet.

Crimson.

Dark blue.

Green (jade).

Deep purple (greyish tone).

A brilliant colour scheme. A splendid example of child naiveté and delight in colour.

DESIGN PLATE 19













